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Inauguration of Society of Women Musicians	1.	to	8.
Lehmann. Madame Liza.	9.		
Meeting on Nov. 14th 1911 (including Music)	11.		

"Plea for the Human Voice, A". 9. 11.

Evening Standard July 15th 1911

"Evening Standard."

MUSICIANS IN CONCLAVE.

Saturday. —— July 15th 1911.

In connection with the Women's Institute, 92, Victoria-street, a highly interesting and important meeting is being held this afternoon at 2.45 to mark the formation of a new society of women musicians. Miss Katharine Eggar, L.R.A.M., the well-known composer, will take the chair and set forth the objects of the society. Other speakers will be Miss Marion Scott, Miss Lucie Johnstone, and Miss Emily Daymond, Mus.Doc. An article on the result and the purposes of the society will appear in a future issue.

Times July 17th 1911

SOCIETY OF WOMEN MUSICIANS.

A meeting was held at the Women's Institute, Victoria-street, on Saturday for the purpose of inaugurating a new Society for furthering the interests of women musicians. The chair was taken by Miss Katharine Eggar, who explained the objects of the proposed Society.

It was resolved that a Society called "The Society of Women Musicians" should be formed. A number of rules were accepted and a council of 14 members was elected. Six of these were chosen from members of the Musical Committee of the Women's Institute, and it was stated that the Society will work in connexion with the Institute.

Evening Standard, Ladies' Gazette July 19th 1911

A NEW VENTURE.

Part I.—Entente for Women Musicians.

(By MAUD STEPNEY RAWSON.)

The expansion of women's activities in all professions and callings has been so rapid during the last ten years, that the foundation of separate societies representing their enterprises has followed as a matter of course.

Strangely enough, in one field—that of music—which engages the energies, both professional and unprofessional, of so many of my sex, women have not been hitherto represented by an organisation of their own.

It was, therefore, fit that women composers should take the matter in hand and induce their comrades in composition and interpretation to co-operate in the founding of the first Society of Women Musicians in this country. The inaugural meeting, which took place on Saturday last, under the ægis of the Women's Institute, at 92, Victoria-street, Westminster, was actuated by a fine ardour, and a unanimity which one felt could move mountains. But it was characterised by an admirable scheme of organisation and by a fine and temperate attitude on sex matters.

All the freshness and intensity of atmosphere which pervade a pioneer gathering thrilled in the attitude of a full and representative audience, which included such well-known musicians as Mme. Liza Lehmann, Mme. Beatrice Langley, Miss May Mukle, Miss Mukle, Mme. Haas, Miss Stella Fife, and others. Idealism and resolve likewise pervaded those on the platform, of whom Miss Marion Scott and Miss Katharine Eggar, A.R.A.M., oth composers of high standing, were interesting as the prime movers in this new venture.

In a first-rate inaugural address from the chair, Miss Eggar, after briefly deprecating any motive of sex exclusiveness or any political intentions, dwelt eloquently on the necessity for such a society as a factor in purifying musical life and in forming public opinion, and defined the primary objects of this society: "We aim at making a centre for the exchange of ideas. We want to enable women to sharpen their wits against those of other women, to discuss experiments, criticise events; we want to encourage the critical faculty and deeper thinking on the principles of art." If the organisation had no other object than this, every musical woman should back it. For Miss Eggar here laid her finger on the root-cause of the comparatively slow progress in regard to composition and general musical knowledge shown by women.

To my thinking—and it is not many years since I attacked this very subject in a weekly—it is this unscientific attitude of mind which has kept women back. Nine-tenths of them, far more innately fitted than male students for interpretation, remain executants, and so much of their time goes to mere technique that their critical faculty is undeveloped, their imagination stunted.

The new society, in affording opportunity for correcting this want, suggests very practical means of co-operation between composer and interpreter. Here at the Women's Institute, which has already covered so many other departments in feminine industry, will a new era be inaugurated by a rendezvous for the testing and production of new works. Such co-operation again leads to a sounder business footing. The inexperienced will be able to obtain advice in professional difficulty, and the council hope to secure among its members "women who, in art, in experience, and in sympathy have proved themselves to be leaders."

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A NEW VENTURE.

Evening Standard July 19 1911

Part II.—*Entente* for Women Musicians.

(By MAUD STEPNEY RAWSON.)

There is a very clear intention on the part of the new musical organisation, which was inaugurated last Saturday at the Women's Institute, to wage war against bad music, against unmusical noise.

"If we had any real knowledge of even the physical effects of sound, should we tolerate the tyranny of noise under which we live?" asked Miss Eggar; and her face grew more serious as she put another question: "If we had any conviction of the sacredness of art, should we be content with our present artificialities and profanities of concert giving?"

I only wish space were allowed me to dwell on this the lesser, if you like, but the wider scope of the society. Let me quote again from the chairman's speech: "We come into a world which presents us with a ready-made scheme of life, so that we grow up taking everything around us for granted, and concluding that things seen are eternal. It needs some Bernard Shaw to burst into our lives before it occurs to us to question the conventions with which we are surrounded. I believe that it will be one of the other objects of our society to challenge the conventions of music. For wherever we go, we see that this is what women are doing—challenging convention. We see them facing life in a new spirit, refusing to accept trivialities for realities; we see them developing resource under every kind of condition. Surely the movement which has produced such results in character is bound to bring a great impulse to art. So far it is the worker, the toiler, the mother, the philanthropist in woman that has been aroused. I do not see that the artist of the future has yet appeared." At this point I was about to differ amicably from Miss Eggar—but she modified her statement: "There is one branch of creative art in which so far woman has not excelled, though, maybe, in those her greatest work is still to come. But in musical composition a future awaits her still. In the formation of this society it is to the potential composer in the heart of every musical woman that we appeal. We believe in a great future, but it can only be great in proportion as we put our trust in the invisible—shall I say the inaudible? We shall not write great music from juggling with worn-out forms, only by seeking for the life which is behind all forms. It is our hope . . . that by writing to uphold the principles of great art, we may stimulate the imaginations of women to loftier flights than they have hitherto attempted."

On this fine and stirring note the chairman closed. She was followed by Miss Marian Scott, who read the rules and constitution of the society, by Miss Gertrude Eaton, who explained the objects of the Women's Institute, and the advantages enjoyed by members of the new society in connection with the existing organisation, and by Miss Lucie Johnstone, whose sturdy support of the excellent venture was flavoured with pungent and witty comments which elicited merry applause from all sides. Lastly, that admirable and enthusiastic musician and professor of the Royal College, Miss Emily Daymond, Mus. Doc., opened a short discussion previous to the business of electing the honorary officers and council. That council has a large programme before it, and all who wish to know more about the scheme should communicate with the hon. secretary, Miss Katharine Eggar, A.R.A.M., at the above address.

Here, once for all, the women musicians of our Empire have an organisation ready to protect their interests and further their efforts. Here is a body of experts who, in composition and execution, will have nothing but the best.

Here, let it be hoped, has been struck the death-blow of all that is insincere, mawkish, and vulgar in musical art. Let the cheaper ballad mongers tremble, for their days are surely numbered. Let the purveyors of inchoate composition, the triflers with a divine art, the performers and writers whose love of self is greater than their reverence for music, shake in their shoes. They are of both sexes, and their coadjutors, the purveyors of cheap verse, also. Let these last also take warning. For there can be no great art without ideas, there is no true expression unless a vital emotion is its source. The shallow life can never beget big art. In this all art unites. In the words of Michael Angelo, "Vè un arte sola."

It remains only to be noted that at this meeting innumerable notable women musicians were absent owing to professional engagements, messages of regret being received, amongst others, from Mme. Matthey, Lady Elgar, Mme. Agnes Nicholls, Mrs. Ludovic Goetz, Miss Rosalie Watson, Miss Dorothy Blunt, Mus. Bac., Miss Marion Arkwright, Mus. Bac., Miss Gladys Honey, Miss May Harrison, Miss Norah Clinch.

Westminster Gazette July 20th 1911

If enthusiasm and unanimity of aim go for anything, there should be a bright future for the new Society of Women Musicians, whose inaugural meeting was held on Saturday last at the Women's Institute, 92, Victoria-street, S.W. In Miss Katharine Eggar, A.R.A.M., the Society has a president of distincton, and clearly it means to justify its existence.

As Miss Eggar put it in her inaugural address, it had had its origin in the earnest desire among women musicians to remove as far as possible a great deal that was corrupt and unsatisfactory in the conditions of modern musical life—to make an end of some of the wire-pulling, log-rolling, petty jealousies of sets and cliques, and so forth, which had to be reckoned with at present by all who attempted to make their way in the musical world.

Another leading aim of the Society will be the provision of a centre for the discussion of musical matters, for the introduction of composers to executants, for obtaining advice in regard to the business side of musical work, and also for the rehearsal and production of new works on occasion. Madame Liza Lehmann and Miss Emily Daymond, Mus.Doc. (whose commendation of the scheme carried all the more weight in view of her position on the staff of the Royal College of Music), were among many other well-known women musicians present at the meeting.

Morning Post July 24th 1911

SOCIETY OF WOMEN MUSICIANS.

The formation is announced of a Society of Women Musicians recruited from the large number of women who in various capacities are engaged in the profession of music. The society has been formed with the object of supplying a centre where women musicians can meet to discuss matters concerning their profession, to afford members the benefits of co-operation and advice with regard to the business side of their work, to bring composers and executants into touch with each other, and to promote such other objects as may be deemed advisable by the council to advance the interests of the members of the society generally. The subscription is of moderate character, so that it will afford every woman musician an opportunity of sharing the advantages the society offers. At present the membership seems to be restricted to composers and executants, and offers no hospitality to the numerous teachers. A great advantage is provided in the membership of the Women's Institute, which a subscription to the society carries with it. It further points to the desire of members of the profession to organise themselves. Such organisation already exists in the Incorporated Society of Musicians, but it is no disadvantage that organisation of this character should be made.

Musical Standard July 22nd 1911

THE SOCIETY OF WOMEN MUSICIANS.

A MOST successful inaugural meeting of the Society of Women Musicians was held at the Women's Institute, 92 Victoria Street, on Saturday, July 15, when a large number of musicians gathered together to promote the interests of the society. The objects of this new organisation are admirable, and already a representative membership has been acquired. The society is affiliated to the Women's Institute, and the members will therefore be able to use all the privileges attached to the institute.

Miss Katharine Eggar, chairman, gave a most excellent address which conveyed a great impression. In it she explained that "the society as a society would have no political significance whatever. We intend it to be a factor in the development of art and we feel that that is a basis broad enough to admit of all varieties of politicial opinion."

"We feel," continued Miss Eggar, "that the advantages of co-operation might be very great with regard to dealing with the business side of professional work. . . . . Each of us comes into a world which presents us with a ready-made scheme of life, so that we grow up taking everything around us for granted, concluding that things seen are eternal. It needs some Bernard Shaw to burst into our lives before it occurs to us to question the conventions with which we are surrounded."

Miss Gertrude Eaten also gave an address on the objects of the Women's Institute. Miss Marion M. Scott read and proposed the rules of the society, which have been framed with much foresight, and should do much to ensure the smooth working of the society, this being seconded by Miss Lucie Johnstone, a discussion opened by Miss Emily Daymond, Mus.Doc. Oxon., and finally the honorary officers and council were elected.

The obvious advantages of a society which brings composers and executants into touch with one another and which also affords the facilities for full intercourse with the sister arts cannot be denied, and therefore one can see a great future before this excellent institution.

JULIAN COOKE.

Women Musicians

The New Society.

Birmingham Despatch July 25th 1911

BY MAUD STEPNEY RAWSON.

There is a very clear intention on the part of the new musical organisation, which was inaugurated last Saturday at the Women's Institute, to wage war against bad music, against unmusical noise.

"If we had any real knowledge of even the physical effects of sound, should we tolerate the tyranny of noise under which we live?" asked Miss Eggar; and her face grew more serious as she put another question: "If we had any conviction of the sacredness of art, should we be content with our present artificialities and profanities of concert giving?"

I only wish space were allowed me to dwell on this the lesser, if you like, but the wider scope of the society. Let me quote again from the chairman's speech: "We come into a world which presents us with a ready-made scheme of life, so that we grow up taking everything around us for granted, and concluding that things seen are eternal. It needs some Bernard Shaw to burst into our lives before it occurs to us to question the conventions with which we are surrounded. I believe that it will be one of the other objects of our society to challenge the conventions of music. For wherever we go, we see that this is what women are doing—challenging convention. We see them facing life in a new spirit, refusing to accept trivialities for realities; we see them developing resource under every kind of condition. Surely the movement which has produced such results in character is bound to bring a great impulse to art. So far it is the worker, the toiler, the mother, the philanthropist in woman that has been aroused. I do not see that the artist of the future has yet appeared." At this point I was about to differ amicably from Miss Eggar—but she modified her statement: "There is one branch of creative art in which so far woman has not excelled, though, maybe, in those her greatest work is still to come. But in musical composition a future awaits her still. In the formation of this society it is to the potential composer in the heart of every musical woman that we appeal. We believe in a great future, but it can only be great in proportion as we put our trust in the invisible—shall I say the inaudible? We shall not write great music from juggling with worn-out forms, only by seeking for the life which is behind all forms. It is our hope . . . that by writing to uphold the principles of great art, we may stimulate the imaginations of women to loftier flights than they have hitherto attempted."

On this fine and stirring note the chairman closed. She was followed by Miss Marian Scott, who read the rules and constitution of the society, by Miss Gertrude Eaton, who explained the objects of the Women's Institute, and the advantages enjoyed by members of the new society in connection with the existing organisation, and by Miss Lucie Johnstone, whose sturdy support of the excellent venture was flavoured with pungent and witty comments which elicited merry applause from all sides. Lastly, that admirable and enthusiastic musician and professor of the Royal College, Miss Emily Daymond, Mus. Doc., opened a short discussion previous to the business of electing the honorary officers and council. That council has a large programme before it, and all who wish to know more about the scheme should communicate with the hon. secretary ,Miss Katharine Eggar, A.R.A.M.

Here, once for all, the women musicians of our Empire have an organisation ready to protect their interests and further their efforts. Here is a body of experts who, in composition and execution, will have nothing but the best.

Here, let it be hoped, has been struck the death-blow of all that is insincere, mawkish, and vulgar in musical art. Let the cheaper ballad mongers tremble, for their days are surely numbered. Let the purveyors of incohate composition, the triflers with a divine art, the performers and writers whose love of self is greater than their reverence for music, shake in their shoes. They are of both sexes, and their coadjutors, the purveyors of cheap verse, also. Let these last also take warning. For there can be no great art without ideas, there is no true expression unless a vital emotion is its source. The shallow life can never beget big art. In this all art unites. In the words of Michael Angelo, "Ve un arte sola."

It remains only to be noted that at this meeting innumerable notable women musicians were absent owing to professional engagements, messages of regret being received, amongst others, from Mme. Matthey, Lady Elgar, Mme. Agnes Nicholls, Mrs. Ludovic Goetz, Miss Rosalie Watson, Miss Dorothy Blunt, Mus. Bac., Miss Marion Arkwright, Mus. Bac., Miss Gladys Honey, Miss May Harrison, and Miss Norah Clinch.

PIONEERS IN ART.

By Maud Stepney Rawson.

(Author of "Splendid Zipporah," etc.)

All those who assist at the inception of a new scheme, the launch of a new venture, know well that atmosphere of freshness and enthusiasm which makes the special delight of such an occasion. Never were these qualities more striking and salient than at the inaugural meeting of the Society of Women Musicians—the first association of its kind—which took place recently at that important centre of feminine work the Women's Institute, 92, Victoria Street, S.W.

Now this is no ordinary scheme. Directly the chairman, Miss Katherine Eggar, A.R.A.M., a composer whose work in song and chamber music has exacted appreciation from the most serious critics, opened her address, it was clear that here was the nucleus not only of a large movement in art, but of a practical, working affair, and one which, while it means to help women professionally and artistically, has a fine moral and ethical purpose behind it. "We want women with brains, but with hearts behind their brains," was the keynote of Miss Eggar's appeal to intending members. And again, "I believe it will be one of the objects of our society to challenge the conventions of music." This shows us that though the new scheme is in no way aggressive, it has many things to fight against. Once more let me quote from this admirable address: "To some this idea of the sex exclusiveness (as shown by the formation of such a society) is distasteful. There is a suggestion that it has a political significance. We wish the society as a society to have none whatever. We intend it to be a great factor in the development of Art, and we feel that that is a basis broad enough to admit of all varieties of political opinion." In touching on the suffrage movement, Miss Eggar pointed out that the similarity between it and the new society is a similarity of ideals. "The musical world is very like the political in that there is a great deal of wire-pulling and party jealousy in both. One does not need to know much about musical business institutions and transactions in general, to realise that there is a great deal which is insincere and unlovely in these." And just as Suffragists are endeavouring to cleanse politics, so women musicians with their eyes fixed upon the highest and the best in their art are ready, Miss Eggar believes, to combine in purifying musical life and in forming public opinion. These things they have not been able to achieve so far because "as units they have been unable to fight against the monster of commercialism which rules the musical world."

Let us look at the primary practical objects of the society. It is to have, by the way, the immense advantage of connection with the Women's Institute, already in excellent working order, and the use of the charming rooms at 92, Victoria Street. Here writers and performers will be able to meet and measure their art in co-operation. New lights will flash upon well-known works, the joy of a first hearing of her composition will infuse courage and vitality into the toil of the musical author. Work done in the study will be no dumb phantom, but a living vital creation. And there will also be co-operation of a more strictly business kind. The Council of the Society "hopes and expects that those of experience will be willing to help the inexperienced with advice in the business side of professional work," and plans to secure, as members of its Executive, the services of women who in art, in experience, and in sympathy have proved themselves to be leaders. Miss Eggar finally touched on the broader issues, which made more demand on the imagination of her hearers—a packed assembly of women musicians and members elect, including such well-known artists and writers as Mme. Liza Lehmann, Miss Saumarez-Smith, Miss Marian Scott, Mme. Haas, Mme. Beatrice Langley, Miss Stella Fife, Miss Mukle and Miss May Mukle. "Those of us who have asked you to come here to-day," continued Miss Eggar, "do not want to be content with making things as they are just a little more tolerable," and the spirit of the true pioneer shone in the speaker's face and irradiated the faces of those who supported her on the platform. "We do not accept life as it is as inevitable, nor its conditions as final. We all talk and feel vaguely about the wonders of music, but what do we really make of it in daily life? Have we any convictions, based on study, as to the moral value of music in education, such as the Greeks had? Have we any real knowledge of the harm that bad music does? Can we all prove what is bad in music? If we had any real knowledge of even the physical effects of sound, should we tolerate the tyranny of noise under which we live? If we had any conviction of the sacredness of Art, should we be content with our present artificialities and profanities of concert-giving?" These are big questions, and it is well that they should be incorporated in this pioneer discussion.

It is this spirit, the spirit which "challenges convention," that demands action "based on study," which women must bring to every enterprise, artistic and utilitarian. "Wherever we look we see women facing life in a new spirit, refusing to accept trivialities for realities, developing resource under every kind of condition. Surely the movement which has produced such results in character is bound sooner or later to bring a great impulse to art." In other art capacities women, pointed out the speaker, had done well, though possibly their greatest achievements were yet to come. But in musical composition a future still awaits woman. It was the conviction that the time had come for her development in this department which led to the formation of this society. It is "to the potential composer in the heart of every musical woman" that appeal is made. "Her future will be great in proportion as she places her trust in the invisible—say the inaudible! Great music is not written by juggling with worn out forms; only by seeking the life which is behind all forms." There spoke the artist, and the whole company responded.

Excellent, convincing, and humorous speeches were subsequently made by Miss Marian Scott, Miss Eaton, Miss Lucie Johnston, and Miss Emily Daymond, Mus.Doc. (Oxon. Cert.), whose presence and support, in view of her wide experience in teaching and art, as musical professor, were invaluable. At the close of the meeting, following upon the election of officers, it was announced that Miss Katherine Eggar had kindly consented to fulfil the arduous duties of honorary secretary. All applications for membership should be made to her at the Women's Institute, 92, Victoria Street, S.W.

Society of Women Musicians.

The Society of Women Musicians, which has recently been formed, held its inaugural meeting on Saturday, July 15th, at the Women's Institute, 92 Victoria Street, Westminster, the new society being affiliated to the Women's Institute, and thereby having the use of its excellent premises.

The chair was taken by Miss Katharine Eggar, A.R.A.M., who gave an admirable address on the objects of the society, and the other speakers included Miss Emily Daymond, Mus.Doc. (Cert.), Oxon., Miss Gertrude Eaton, Miss Lucie Johnstone, and Miss Marion M. Scott, with whom the idea of the society originated. A large number of representative women musicians were present, including Madame Liza Lehmann, Madame Agnes Larkcom, Miss Ethel Barns, Madame Beatrice Langley, Madame Alma Haas, Miss Evangeline Florence, Miss May Mukle, Madame Lily Henkel, Miss Mabel Saumarez Smith, Miss Caroline Perceval, Mus.Bac., and many others, who supported the scheme *warmly*.

The society, as constituted, consists of *members* (women), and *associates* (men); membership being limited to women composers and executants, and the associates consisting exclusively of men. Its objects are :—

(1) To supply a centre where women musicians can meet to discuss and criticise musical matters.

(2) To afford members the benefits of co-operation, and also, when desired, of advice with regard to the business side of their professional work.

(3) To bring composers and executants into touch with each other, and to afford practical opportunities to composers for trying over compositions.

(4) To promote such other objects as may be deemed desirable by the Council for the advancement and extension of the society's interests generally.

It may be well to add here, to prevent misunderstanding —since politics are so apt nowadays to pervade all branches of work—that the Society of Women Musicians has no political object or bias whatever, and aims, indeed, at being a neutral ground where all may meet in the common service of Art.

The hon. secretary is Miss Katharine Eggar, 92 Victoria Street, S.W.

The Musical News
July 29th 1911.

Morning Leader
July 31st, 1911

Miss Katherine Eggar.

It needs some Bernard Shaw to burst into our lives before it occurs to us to question the conventions with which we are surrounded.—At the Women's Institute.

The Society of Women Musicians, which has recently been formed, held its inaugural meeting at the Women's Institute, Westminster, the new society being affiliated to the Women's Institute. The chair was taken by Miss Katharine Eggar, A.R.A.M., who gave an address on the objects of the society, and the other speakers included Miss Emily Daymond, Mus.Doc. (Cert.), Oxon., Miss Gertrude Eaton, Miss Lucie Johnstone, and Miss Marion M. Scott, with whom the idea of the society originated. A large number of representative women musicians were present, including Madame Liza Lehmann, Madame Agnes Larkcom, Miss Ethel Barns, Madame Beatrice Langley, Madame Alma Haas, Miss Evangeline Florence, Miss May Mukle, Madame Lily Henkel, Miss Mabel Saumarez Smith, and Miss Caroline Perceval, Mus.Bac., who supported the scheme warmly.

The Western Daily Press
July 31st 1911

Society of Women Musicians.

At the invitation of the Provisional Council, a large number of representative women met on Saturday, July 15th, at the Women's Institute, 92, Victoria Street, to inaugurate the Society of Women Musicians. Among those present were Mdme. Liza Lehmann, Miss Ethel Barns, Miss Evangeline Florence, Mdme. Alma Haas, Miss Isabel Hearne, Mdme. Lily Henkel, Mdme. Beatrice Langley, Mdme. Agnes Larkcom, Miss May Mukle, Miss Mabel Saumarez Smith, and many other women distinguished in various branches of the art.

The Society has not been formed with any idea of party politics, or in a spirit of antagonism to any part of the community or existing Society. According to the constitution the Society consists of members (women) and associates (men), and aims at doing whole hearted service in the cause of music.

The Chairman, Miss Katharine Eggar, gave the reasons which had led to the formation of the Society, and explained to the audience the objects for which it intends to work. These are—1st, to form a centre where women can meet for the exchange of ideas, and to discuss musical matters; 2nd, to give members the benefits of co-operation in business matters, and when desired the advice of a Council of experts; 3rd, to bring composers and executants into touch and to provide practical opportunities for trying over compositions; 4th, to further the interests of the Society in such other ways as the Council shall deem advisable. It will be seen by the first three of these objects that the Council are determined to carry out a thoroughly practical scheme, while in speaking of the 4th object, they showed very clearly that they have a great belief in the future of women as composers.

The Chairman touched upon various points which in her opinion needed deeper thought than musicians generally gave, and urged her hearers not to be content with an unquestioning acceptance of conventions or submission to abuses in music and musical doings. She opined that if women would be true to their ideals and make more definite the vague beliefs which all truly musical people have in their heart of hearts about the wonders of music, the Society should be a very powerful factor in reforming public musical opinion, in purifying musical life, and in stimulating the higher forms of composition.

Miss Marion Scott, to whom the Society owes its origin, read and spoke on a carefully-considered and exhaustive set of rules for the conduct of the Society, and Miss Gertrude Paton explained the scheme by which members will obtain all the advantages of the organisation of the Women's Institute, and the use of its commodious premises for their meetings. Miss Lucie Johnstone and Miss Daymond, Mus.Doc., also spoke in support of the various aspects of the Society's work, and all the speeches were received with most cordial sympathy and approval by the audience.

After the formal inauguration of the Society and the adoption of the rules, the meeting proceeded to elect a Governing Council and the Hon. Officers. The Hon. Sec. is Miss Katharine Eggar, to whom all communications should be addressed at 92, Victoria Street, S.W.

Music Student Aug: 1911.

Musical Times Aug: 1911

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SOCIETY OF WOMEN MUSICIANS.

An invitation meeting to inaugurate the Society of Women Musicians was held on Saturday, July 15, at the Women's Institute, 92, Victoria Street, S.W.—the Society consisting of Members (women) and Associates (men).

The chairman, Miss Katharine Eggar, in an opening address, laid before the audience the reasons which had led to the formation of the Society. While admitting that the mere fact no such Society already existed might not be sufficient grounds for calling one into being, she expressed the conviction that a strong body of high-principled women musicians might do a great deal to reform public opinion on music and raise the standard of musical politics. She then dealt with the avowed objects of the Society as printed in the Rules placed in the hands of the audience: These being, first, to establish a centre for the exchange of ideas, where experiments, methods, events and principles may be discussed and sifted; second, to give members the advantages of co-operation in the business side of their professional work and, when desired, advice; third, to bring composers and executants into touch and to afford composers practical opportunities for the trying-over of compositions,—which, the speaker pointed out, would not be the least of the services which the Society might render both to women and to the Art, as many a composer must be tempted to give up writing because of the hopelessness of ever having her works performed; and as, again, many must be writing less well than they might because of the impossibility of bringing the music they had written to the final test. The fourth object of the Society, which is 'to promote such other objects as may be deemed desirable by the Council for the advancement and extension of the Society's interests generally,' was, Miss Eggar said, rather more indefinite than the preceding three, but none the less important. It needed some imagination to fill in the details, but she believed that there was a great work for the Society to do in challenging musical conventions—in refusing to accept artificialities for realities; in refusing to submit to stupid abuses (such as the tyranny of noise under which we live), as if they were heaven-sent calamities of inscrutable origin; in trying to go to the root of the matter in artistic principles; to study the life of art rather than the accepted and perhaps worn-out forms.

In conclusion, she pointed out that there was one branch of creative art in which women had no past as they had in literature or painting, but, she believed, a tremendous future, namely that of musical composition; and she trusted that the Society might be the means of stimulating the imaginations of women to loftier flights in that atmosphere than they had at present attempted.

Miss Gertrude Eaton next spoke on the objects of the Women's Institute, with which the Society of Women Musicians is affiliated, and explained that members of the latter would have all the advantages of the Institute's many activities, including the use of its fine premises for their meetings.

Miss Marion Scott, to whom the foundation of the Society is due, and whose work both as a musician and an organizer is too well known to need comment, then read the Rules of the Society; and was followed by Miss Lucie Johnstone, who spoke with great enthusiasm of the possibilities of the Society, and amused the audience greatly by her account of some of the objections which had been urged against it.

The next speaker was Miss Emily Daymond, Mus. Doc., who eloquently enlarged upon and summed up the previous speeches, saying that she felt there was no limit to what such a Society might do both in practical reforms and in artistic developments if it were animated by such a spirit as had been shown all through that meeting. She warmly supported the scheme for discussing contemporary events and experiments, and the idea of co-operation in business matters. She added that though it was very desirable to join a Society after it had been working successfully for some time, there was no pleasure comparable to that of being in at the beginning.

Madame Liza Lehmann, Mrs. Stepney Rawson, and other ladies having continued the discussion, the resolution that 'the Rules as read be adopted' was carried unanimously with enthusiasm.

The meeting then proceeded to elect members of Council, the six members of the Musical Committee of the Women's Institute *ex officio* and the following members of the S.W.M.: Miss Ethel Barns, Miss Emily Daymond, Miss Katharine Eggar, Miss Adela Hamaton, Miss Lucie Johnstone, Madame Agnes Larkcom, Madame Liza Lehmann, Miss Florence Macnaughton, and the hon. officers (hon. secretary, Miss Katharine Eggar, hon. treasurer, Miss Gertrude Eaton; chairman of Council, Miss Marion Scott).

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NEW VENTURE.

Entente for Lady Musicians.

The expansion of women's activities in all professions and callings has been so rapid during the last ten years, that the foundation of separate societies representing their enterprises has followed as a matter of course.

Strangely enough, in one field—that of music—which engages the energies, both professional and unprofessional, of so many of my sex, women have not been hitherto represented by an organisation of their own.

It was, therefore, fit that women composers should take the matter in hand and induce their comrades in composition and interpretation to co-operate in the founding of the first Society of Women Musicians in Great Britain. The inaugural meeting, which took place under the aegis of the Women's Institute, at 92, Victoria-street, Westminster, was actuated by a fine ardour, and a unanimity which one felt could move mountains. But it was characterised by an admirable scheme of organisation and by a fine and temperate attitude on sex matters.

All the freshness and intensity of atmosphere which pervade a pioneer gathering thrilled in the attitude of a full and representative audience, which included such well-known musicians as Mme. Liza Lehmann, Mme. Beatrice Langley, Miss May Mukle, Miss Mukle, Mme. Haas, Miss Stella Fife, and others. Idealism and resolve likewise pervaded those on the platform, of whom Miss Marion Scott and Miss Katharine Eggar, A.R.A.M., both composers of high standing, were interesting as the prime movers in this new venture.

INAUGURAL ADDRESS.

In a first-rate inaugural address from the chair, Miss Eggar, after briefly deprecating any motive of sex exclusiveness or any political intentions, dwelt eloquently on the necessity for such a society as a factor in purifying musical life and in forming public opinion, and defined the primary objects of this society: "We aim at making a centre for the exchange of ideas. We want to enable women to sharpen their wits against those of other women, to discuss experiments, criticise events; we want to encourage the critical faculty and deeper thinking on the principles of art." If the organisation had no other object than this, every musical woman should back it. For Miss Eggar here laid her finger on the root-cause of the comparatively slow progress in regard to composition and general musical knowledge shown by women.

To my thinking—and it is not many years since I attacked this very subject in a weekly—it is this unscientific attitude of mind which has kept women back. Nine-tenths of them, far more innately fitted than male students for interpretation, remain executants, and so much of their time goes to mere technique that their critical faculty is undeveloped, their imagination stunted.

The new society, in affording opportunity for correcting this want, suggests very practical means of co-operation between composer and interpreter. Here at the Women's Institute, which has already covered so many other departments in feminine industry, will a new era be inaugurated by a rendezvous for the testing and production of new works. Such co-operation again leads to a sounder business footing. The inexperienced will be able to obtain advice in professional difficulty, and the council hope to secure among its members "women who, in art, in experience, and in sympathy have proved themselves to be leaders." By M. S. Ranson in the *Evening Standard*.

The Musical News
Sept: 9th 1911.

The Society of Women Musicians.

If a Society of Women Journalists, why not a Society of Women Musicians? A society of the above title has been formed at the Women's Institute, 92 Victoria Street, S.W., the objects of which are fourfold. They are: (i) to provide a centre where women musicians can meet to discuss and criticise musical matters; (ii) to give members the benefits of co-operation, and, if desired, of advice, with regard to the business side of their professional work; (iii) to bring composers and executants into touch with each other, and to provide practical opportunities to composers for trying over compositions; and (iv) to promote such other objects as may be deemed desirable by the Council for the advancement and extension of the Society's interests generally. The third object seems to be an especially useful one if it is carried out. It would be an immense advantage for a composer who cannot sing or play to meet people who are able to do their vocal and instrumental works justice. There will, of course, be the usual meetings and debates which one expects from societies of this sort, and it is hoped to form a Women's Choral Association.

The Society's officers form an interesting list. Madame Liza Lehmann is President, with Miss Marion Scott as Vice-President, Miss Katherine Eggar is Hon. Secretary, and Miss Gertrude Eaton the Treasurer. The members of the Council include Dr. Ethel Smyth, Dr. Emily Daymond, and Mesdames Ethel Barns, C. S. Burns, A. Beatrix Darnell, F. M. Dawes, Adela Hamaton, Lucie Johnstone, Agnes Larkcom, Florence MacNaughton, and Margarete Stannard.

We welcome this addition to the many existing musical societies of London, adding, however, just one word of caution. Ladies are not always particular about the traditional fitness of things, and the fact that the above list includes some advocates of Woman's Suffrage might possibly lead to an attempt to introduce political matters into an Art Society. This would, of course, be wholly indefensible, and we trust that such a procedure will be strictly tabooed, otherwise, the future of the Society will be seriously imperilled.

Society of Women Musicians.

Musical Herald Sept. 1911

THE Women's Institute in Victoria Street, London, is a centre for thought and action about women's work, and there has long been a music committee attached to it. A new step has now been taken in forming a Society of Women Musicians which is to meet at the Women's Institute, and to have the use of its premises. The objects are (1) to provide a centre where women can meet to discuss musical matters; (2) to afford members the benefits of co-operation, and, when desired, of advice with reference to the business side of their professional work; (3) to bring composers and executants (the latter term includes teachers) into touch and give composers practical opportunities for trying over compositions; (4) to promote such other objects as the Council may deem desirable for the advancement and extension of the Society's interests generally.

The chief reason for founding the Society was not merely that none such existed, but the feeling that the united opinion and action of such women as join may be a powerful factor for the benefit not only of women musicians but of the world in general. It is especially hoped that the Society may be a means of stimulating the development of the higher forms of composition among women. There are, it is believed, many compositions by women languishing in silence, while many others, for lack of opportunity of hearing their works performed, give up writing, or write less well than they would if their compositions could be brought to a final test. A wonderful development has taken place in women's intellectual faculties, and the time will, it is believed, come when there will be a new impulse in the way of artistic conception. The promoters start the Society with a great faith in a great future.

The founder of the Society is Miss Marion Scott, and she and Miss Gertrude Eaton are both members of the music committee of the Women's Institute. A large audience representing every aspect of women's work in music was present at the inaugural meeting in July. Madame Liza Lehmann was chosen as president. The Council elected includes Miss Ethel Barns, Miss Emily Daymond, Mus.D., Miss Katherine Eggar, A.R.A.M. (hon. sec.), Miss Adela Hamaton, Miss Lucie Johnstone, Madame Agnes Larkcom, F.R.A.M., and Miss Florence Macnaughton. Miss Marion Scott is vice president, and Miss Gertrude Eaton treasurer. The subscription is 10s. 6d. for women engaged in professional work, and £1 1s. for amateurs.

SOCIETY OF WOMEN MUSICIANS.

Daily Telegraph Oct. 18. 1911

At the first meeting, held yesterday afternoon at 92, Victoria-street—the first, that is, since its inauguration in July—one could not resist the feeling that this new society is not going to encourage the dilettanti. It has room, certainly, for the non-professional artist and music-lover, but its aims and objects, as lucidly explained by the hon. secretary, Miss Kathleen Eggar, are serious and not frivolous. Already enrolled in the membership are such distinguished names as Marie Brema, Ethel Smyth, and Liza Lehmann. Madame Lehmann, who is the first president, read a paper at the meeting yesterday on the subject of vocal composition. The title of the paper was "A Plea for the Human Voice"—a somewhat naïve title, to be sure—and it dealth with the vexed question of vocal and unvocal writing in modern art-music. If Madame Lehmann, who read her paper in a clear and delightful manner, had gone further and given examples of good and bad writing, an exciting discussion might possibly have followed. The point of her essay was, however, an excellent one, namely, that young composers who wish to write for the voice should not be content to know how to write for an orchestra, but should find time to study voice-production. The point is a peculiarly modern one, for the average art-song of the day is not distinguished for its vocal graces; and if the Society of Women Musicians will continue it session with essays as useful as Madame Lehmann's, its existence will have been justified.

WOMEN MUSICIANS.

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The Standard Oct. 18th 1911.

ADDRESS BY MME. LIZA LEHMANN.

The feature of a well-attended session of the recently formed Society of Women Musicians, held at the Women's Institute, Victoria-street, yesterday afternoon, was an address by Mme. Liza Lehmann on "A Plea for the Human Voice."

Mme. Liza Lehmann declared that her address was chiefly directed to the young women composers of this ambitious new society. The greatest musical need, they should remember, she said, was that the composer should co-operate with the singer. A mutual understanding between vocal and instrumental art was one of the ideals that could well be cultivated by a mixed society like the Society of Women Musicians. She herself felt this need with particular fervour as a result of her own nine years' experience as a singer, in the course of which she had met Adelina Patti, and had spent a winter in Frankfort with Mme. Schumann.

Miss Eggar, hon. secretary of the society, presided, and complimented the members on having secured so distinguished a president. Mme. Marie Brema, she announced, had also consented to serve on the executive council, while the future plans of the society included a discussion of the Copyright Bill, an informal musical afternoon and a formal musical evening devoted mainly to members' compositions, and an address, in the new year, by Dr. Ethel Smyth.

Evening Standard. Oct. 19th. 1911.

MUSICAL TRAINING AND COMPOSING.

Need for Co-operation Between Women Song-Writers and Vocalists.

We have lived to unlearn two very deep-rooted fallacies of late. We can neither be classed as an unmusical nation or unmusical as a sex.

In fact, the position of the Englishwoman who makes music her profession or her hobby has warranted the formation of the Society of Women Musicians this year. Although in sympathy with other associations in connection with the world of music, it specially concerns itself with the interests of women musicians.

Since the inaugural gathering was held by the budding society last July many council meetings have taken place, and a representative committee has been appointed, consisting of some of the most prominent and successful women musicians of the day. Membership at present has reached a total of over sixty, and the numbers are constantly being added to.

On Tuesday afternoon the lecture-room at the Women's Institute was crowded with a large audience of women composers and musicians when Mme. Liza Lehmann (Mrs. Bedford) gave her inaugural address as president of the society. She spoke as a composer to young composers, as a singer to youthful vocalists. Her own reputation was made in

the dual rôle, and, as mistress of both, her advice has its value for the beginner.

Mme. Lehmann impressed upon her audience the need for a better understanding between the vocalist and the song-writer. As a singer of nine years' experience, before she brought out her charming cycles of songs and other compositions, the president was able to address her hearers with authority. One of her chief points was that of urging on the young composer the importance of studying the human voice as an instrument. The composer often writes for the strings or for the brass—for all the component parts of the orchestra, in fact—but the voice is maltreated or neglected. A singer must express the emotion contained in the poet's words. She has a double debt to pay, and this should be realised in setting words to music.

Every would-be composer should take some singing lessons, so that she should know what the voice can do, was Mme. Lehmann's advice.

There are certain difficulties which can only be overcome by study. If young composers sang some of the songs which they wrote, there would not be so many compositions which vocalists refuse to take up. Although Mme. Lehmann would not suggest that composers should devote so many years to the study of singing as she did herself, she always felt that a great deal of her success as a composer was due to her experience as a vocalist.

Miss Eggar, who took the chair, spoke encouragingly of the progress which the society has made since its inauguration. Mme. Marie Brema has consented to serve on the executive council. The future plans of the society include a discussion on the Copyright Bill, a formal musical evening devoted to members' compositions, while the motion was brought forward and carried of holding an informal musical afternoon monthly, during which members would be able to make each other's acquaintance and try new compositions. An address to members after the new year will be given by Dr. Ethel Smyth.

The Society of Women Musicians has made the Women's Institute, 92, Victoria-street, S.W., its headquarters, the members sharing the same lecture and reading rooms, library, lectures, and other facilities. Like the council of the institute, the committee of the new society are planning lectures and conferences on musical subjects which will be held from time to time. It has, in fact, incorporated itself with the musical section of the institute.

Membership fees have been fixed at 15s. 6d. annually for professional members, and £1 6s. for non-professional members.

Another excellent field of enterprise which lies before the new society is that of advising young composers how they may best place their work. Through inexperience, many a woman who is the author, perhaps, of a subsequently successful song or instrumental piece obtains no profit at all. In fact, a song which has a large sale, may produce a balance on the wrong side, owing to a want of knowledge how to secure fair terms from her publisher. The strong committee which has been drawn together to form this society will be ready to advise the younger members in the publication of their work, as well as show them how best to make known their compositions and develop their talents.

MME. LEHMANN AND YOUNG COMPOSERS.

A meeting of the Society of Women Musicians was held at the Women's Institute, Victoria Street, London, yesterday, when Mme. Liza Lehmann (the composer of "The Persian Garden"), the first president of the society, addressed a large gathering, giving some hints to young composers. She said she wanted to urge on young composers the importance of the human voice. Orchestras were splendidly written for, but the human voice was neglected, or even woefully maltreated. The voice was far more beautiful than any instrument created by man, capable of the greatest total variety, capable of expressing the highest emotions, and able to convey the poet's meaning by combining words with sound. Surely, if close study was given to the characteristics of the flute, the violin, or the bassoon, the same careful examination should be given to the possibilities of the finest of all instruments—the human voice. It seemed to her that if at all possible the would-be composer should take lessons in singing to test the possibilities and limitations of the human voice. She sometimes thought that if young composers were obliged themselves to sing some of the phrases they wrote, and expected vocalists to grapple with, we should hear fewer lamentations that they could not get singers to take up their songs. She attributed what success she had had as a composer to the fact that she was once a singer and understood the human voice.

Western Daily Press. Oct. 18th 1911.

Music Nov. 1911.

At the first meeting, held last month at 92, Victoria Street—the first, that is, since its inauguration in July—one could not resist the feeling that the Society of Women Musicians is not going to encourage the dilettanti, says *The Daily Telegraph*. It has room, certainly, for the non-professional artist and music-lover, but its aims and objects, as lucidly explained by the hon. secretary, Miss Kathleen Eggar, are serious and not frivolous. Already enrolled in the membership are such distinguished names as Marie Brema, Ethel Smyth, and Liza Lehmann. Mdme. Lehmann, who is the first president, read a paper at the meeting on the subject of vocal composition. The title of the paper was "A Plea for the Human Voice"—a somewhat naive title, to be sure—and it dealt with the vexed question of vocal and unvocal writing in modern art-music. If Madame Lehmann, who read her paper in a clear and delightful manner, had gone further and given examples of good and bad writing, an exciting discussion might possibly have followed. The point of her essay was, however, an excellent one, namely, that young composers who wish to write for the voice should not be content to know how to write for an orchestra, but should find time to study voice-production. The point is a peculiarly modern one, for the average art-song of the day is not distinguished for its vocal graces; and if the Society of Women Musicians will continue its session with essays as useful as Madame Lehmann's, its existence will have been justified.

WOMEN AND MUSIC.

Daily Graphic. Nov. 16th. 1911.

MME. LIZA LEHMANN PRESIDING AT THE FIRST MEETING OF THE SOCIETY OF WOMEN MUSICIANS AT THE WOMEN'S INSTITUTE ON TUESDAY.

A Plea for the Human Voice.

THE Society of Women Musicians have set to work with some vigour, and had the rooms at the Women's Institute, 92 Victoria Street, S.W., filled on the 17th ult. with ladies willing to co-operate in the aims of the Society. Miss Katharine E. Eggar, hon. secretary, explained what were these aims, said that already the membership exceeded seventy, and included Dr. Ethel Smyth, Madame Marie Brema, and others. The *Musical Herald* has already pointed out the advantages of the Society.

Madame LIZA LEHMANN is the president. She now gave a brief address or "A Plea for the human voice." She urged on young composers the importance of studying the human voice. When we listen to a work for voices and orchestration, is it not a frequent experience that the composer is a master of all the resources of the orchestra, but the human voice is neglected or even woefully maltreated? The voice is far more beautiful than any instrument created by man; capable of continual variety, expressing the highest emotions, and of conveying the poet's meaning by combining music with words. Why not give attention to the possibilities of the highest instrument of all, the voice? There is a chart called "The orchestra at a glance," but no similar vocal chart, in which compass, difficulty, and characteristics are described. In early Victorian days such a chart would have pictured a monster and would have read something like this: "The soprano prefers to be called a 'star,' and likes to sing about butterflies and sprites, tralala. The contralto moves somewhat ponderously and finds its best effects in dealing with infant mortality, also red roses. The tenor is, unfortunately, a rara avis and knows it. It is not imperatively necessary that the bass voice should always be employed in singing of revenge, life at sea, and curses from the infernal regions" (laughter).

Every composer should take at least some singing lessons merely because he or she should be able to test what the voice can do or cannot do. It may be said that we do not learn to play every instrument in the orchestra, but these instruments have not to pronounce words or illuminate the poet's text. Take another "monster." Say a composer has to set an ode to the evening star, beginning "peep, peep, brilliantly twinkle." Suppose he writes reiterated notes on high A. Patti and Melba rolled into one would not be able to make such a passage tolerable. If young composers were obliged to sing the phrases they write we should have fewer lamentations that they cannot get singers to take up their songs. If the composer cannot sing, let her seek the acquaintance of a vocalist.

In conclusion, Madame Liza Lehmann gave some reminiscences. She owed much, she said, to the fact that she sang in public for nine years. She wished she had spent the time in more profound study of composition in its manifold branches, but those years were not wasted. They brought her in contact with artists such as Jenny Lind and Clara Schumann, and thus she gained much insight into interpretation.

In the discussion, Miss LUCIE JOHNSTONE had been, like the servant girl, "thinking dreadful," about the subject of the paper. She thought its plea might be that singers ought not to be drowned by orchestras; also that they should be kind to their own voices, should plead that teachers should be more thoughtful and should develop the natural qualities of the singer. The address was most useful.

Miss K. E. EGGAR advised young composers not to set words to music, but to put music to words.

Miss CECILE HARTOG agreed that composers should study voices. She pleaded also that singers should study music. So far they have been too much engaged in studying their voices.

The Westminster Gazette Jan 5th 1912

The Musical Herald Nov. 1911.

The Daily Tele-graph Jan 26th 1912

A good deal of new music was heard also last night at the first concert of the Society of Women Musicians, given in the small Queen's Hall—the most noteworthy example being, perhaps, a couple of movements from a string quartet in E minor by Miss Ethel Smyth, which headed the programme. It would be pleasant at some other time to hear the whole work, for both of the movements given, an Allegro tranquillo and an Allegro leggiero, proved interesting and attractive, especially the latter, a very spirited and delicately written movement. Miss Smyth, like Mr. Holbrooke, seems also to express herself more easily and naturally in chamber music than in some other mediums, taking this work as an example, at all events, and it is a good deal to be able to say this, since everyone knows that success is not easily won in music of this genre. The movement in question was capitally played by the London String Quartet last night.

H. A. S.

SOCIETY OF WOMEN MUSICIANS.

Ten years ago Miss Ethel Smyth embarked upon a String Quartet in E minor, and, having written two movements, an Allegro tranquillo and an Allegro leggiero, laid it aside and left it unfinished. Most sincerely is it to be hoped, however, that the day will yet come when the spirit will move her to take it up again and to resume the uncompleted work, for the two very beautiful movements played at the first concert given under the auspices of the Society of Women Musicians, at the Small Queen's Hall last night, certainly whetted the appetite for more. For Miss Smyth is no mere music-maker; she writes because there is that within her which impels her to write and because she has something to say which is worth saying. Her music always bears the impress of a strong individuality, and these two movements are interesting, not merely because they are beautiful musically, but also because in them are expressed new ideas, which, whether they be grave or gay, serious or whimsical, always have the ring of truth. The music was admirably played by Messrs. A. E. Sammons, Thomas Petre, Waldo Warner, and C. Warwick Evans, who, of course, constitute collectively the London String Quartet. The concert also introduced us to Miss Lucie Johnstone, the well-known contralto, in the new rôle of a composer. Under the nom de plume of "Lewis Carey" she has written a really charming setting of Victor Hugo's "Extais," which she herself sang with admirable taste. Other novelties were a rather trivial Vocal Intermezzo for four-part female voices, which Mme. Liza Lehmann wrote for the New York St. Cecilia Club, and which was sung last night by a ladies' choir, with Miss Winifred Williamson, Miss Florence Macnaughton, Miss Pattie Hornsby, and Miss Evangeline Florence as soloists; an attractive vocal trio, with accompaniment for violin, viola, violoncello, and pianoforte, entitled 'Autumn Leaves," by that talented young composer, Miss Katharine Eggar; a fairly effective setting of Henry Newbolt's "Fighting Téméraire" by Miss Marion Scott, which was well sung by Mr. George Baker; and a graceful, if rather indeterminate Fantasia in F by Miss Mabel Saumarez Smith, which was played by Mme. Adeline de Lara. Miss Ethel Barns's fluent Phantasy Trio, Op. 26, of which the composer, Mr. Emile Sauret, and Mr. Percy Waller gave an excellent performance, and a group of songs by Maude Valerie White, effectively sung by Miss Marie Brema, completed the programme.

TWO CONCERTS OF BRITISH MUSIC.

The Society of Women Composers, founded last summer, has lost little time in embarking on the practical side of its existence. Its first public concert of works by members was given last night at the Queen's (Small) Hall. Much good may come from this organization, and it is to be hoped that the idea of founding a permanent choir and orchestra in connection with it will be carried out. It was evident from the names in the programme that the leading women composers have joined the society, which is as it should be if the movement is to be a real success. Of the works performed it was not possible to hear more than Miss Ethel Smyth's String Quartet, or rather the two movements presented and played for the first time. Presumably, the remainder is not complete, but, judging by the opening Allegro and Scherzo, there should be every inducement to the composer to finish the work. The music, indeed, is most interesting and characteristic, both in subject-matter and treatment. The Scherzo is perhaps the most original, but Miss Smyth writes nothing that has not a distinct personal note. A capital performance was provided by the London String Quartet, and the composer appeared to acknowledge the applause of the large audience.

SOCIETY of WOMEN MUSICIANS.
QUEEN'S (Small) HALL. Sole Lessees—Chappell and Co. (Ltd.).
CONCERT of MEMBERS' WORKS and CONVERSAZIONE, THURSDAY, Jan. 25, at 8.30.
Programme:
String Quartet (first performance) ..... Ethel Smyth.
THE LONDON STRING QUARTET.
Song, "Entreo" ..... "Lewis Carey."
LUCIE JOHNSTONE.
Vocal Trio, with Quartet accompaniment.... Katharine Eggar.
FLORENCE MACNAUGHTON, MARGARET CHAMPNEYS, LUCIE JOHNSTONE.
EVELYN HUNTER, MARJORY THRING, STELLA FIFE.
The COMPOSER.
Songs .....Maude Valérie White.
MARIE BREMA.
Phantasy Trio ..... Ethel Barns.
The COMPOSER, M. EMILE SAURET, PERCY WALLER.
Song, "The Fighting Témeraire" ..... Marion Scott.
GEORGE BAKER.
Pianoforte Solo, "Fantasia" ..... Mabel Saunders Smith.
ADELINA DE LARA.
Vocal Intermezzo, "In Sherwood Forest" .... Liza Lehmann.
EVANGELINE FLORENCE, FLORENCE MACNAUGHTON, PATTIE HORNSBY, WINIFRED WILLIAMSON, and Choir.
At the piano—The COMPOSER. Conductor—HERBERT BEDFORD.
Tickets, 5s. each, obtainable at Queen's Hall; Chappell's (Ltd.); usual Agents', of the Hon. Sec., S.W.M. 20, Eaton-terrace, S.W.; and at the Women's Institute, 92, Victoria-street, S.W.
ÆOLIAN HALL.

Pall Mall Gazette 26 I. 1912.

MUSIC.

WOMEN COMPOSERS.

A telegram from our Berlin Correspondent this week describing the opening by the German Empress of an exhibition devoted to women's work "in Haus und Beruf"—"in the home and her profession"—recorded the performance by a chorus and orchestra of women of a festival cantata by Elizabeth Knüpfer, a manifesto, as it were, of German women's accomplishments in the field of music. We have announced the recent formation of a "Society of Women Musicians," which is to work in connexion with the musical committee of the Women's Institute in Victoria-street, and has already given a private concert, at which several new works, including a portion of a quartet by Dr. Ethel Smyth, were brought out. More than once we have referred to special concerts of women's music given at the Lyceum Club and elsewhere, and almost every week our musical columns contain references to women's compositions of one sort or another, ranging from a ballad or a drawing-room piece (surely as good a word as "Salonstück") to a concerto or an opera. It is quite clear, then, even from a casual glance, that women are gradually enlarging the sphere of their musical activities, that they are no longer content to look upon music as a polite accomplishment which is to be had on easy terms from professors and academies, nor willing to regard themselves only as interpreters, or even inspirers (like the "ferne Geliebte"), of the compositions of the other sex.

It must not be imagined, however, that women composers, any more than women painters, have been evolved only as a kind of side-product of the political movement which has been gathering force during the last hundred years. Long before Mary Wollstonecraft and Condorcet made their appearance in the world women were writing music, and some had gained a considerable reputation by doing so. As early as the middle of the 16th century madrigalists and other writers of vocal music of the male sex saw themselves rivalled by Clementine de Bourges, and one of her four-part choruses, "Da bei rami," achieved the contemporary distinction of being taken over by Jacob Paix and transcribed in the Orgel-Tabulatur book which he published in 1583. Towards the end of the century the early efforts of Caccini to establish a dramatic style of music on monodic principles were supplemented by an opera of his wife's; and his daughter Francesca was almost as celebrated for her compositions as she was for her singing. About the same time, too, Victoria Aleotti wrote a "Garland of Madrigals" for four voices which became famous; and both madrigals and masses figure largely in the list of compositions of Cornelia Calegari, who flourished during the latter part of the 17th century. In the 18th century four women must be singled out from amongst the others as worthy of special mention. First of all there was Maria Teresa Agnesi, a famous Milanese pianist, born in 1724, who composed as many as five operas, as well as cantatas, concertos, and sonatas; then at Vienna Marianne Martines, whose singing was highly admired by Burney, had her oratorio *Isacco* (set to words by Metastasio, who lived with her family and educated her) performed by the Tonkünstler Societät. She was also known by many other sacred works, as well as by a good deal of instrumental music. A couple of her sonatas for the harpsichord, which she was taught as a child by Haydn when he was living in a garret in the same house, may be remembered to-day because they have been reprinted by Pauer. Vienna was also the birthplace of Maria Therese von Paradis, who made a tour round Europe as a pianist with a concerto written for her by Mozart in her portfolio, and on her return home settled down to composition and turned out (beside a host of smaller works), a funeral cantata for the anniversary of the death of Louis XVI., a pastoral Singspiel, and a melodrama, *Ariadne and Bacchus*; she also composed a magic opera, *Rinaldo und Alpine*, to supply an entertainment, the vogue for which at the end of the century was responsible for the hasty composition of *Die Zauberflöte*. The last of the four, Maria Rosa Coccia, who was born in 1759, the same year as Maria von Paradis, owes her fame rather to the records of contemporary history than to such of her compositions as survive. The Fitzwilliam Museum at Cambridge possesses a Magnificat and "Dixit Dominus," and a cantata of hers is in the Dresden Library; but to account for her reputation these slender remains have to be supplemented by the pious use of the imagination. Anyhow, we know that when she was up for examination she so startled her four professors that they printed her answers together with her portrait, and the Academy at Bologna did the next best thing to giving her a degree by conferring on her the title of "maestra di cappella."

The majority of the women who took to composition in the 18th and 19th centuries did not, generally speaking, embark on works on a large scale. In those days a woman's "Haus"

Times March 2nd 1912.

was her "Beruf," its musical furniture was a harpsichord or a piano, and in every self-respecting establishment the members could muster voices. Piano pieces and songs were the obvious outlet for original talent; and the kind of things that were published in these two departments of domestic music from 1750 onwards (and far be it from us to set any limit to the period) show that many young ladies, like Emma Woodhouse, "wanted neither taste nor spirit in the little things which are generally acceptable." Sometimes they kept a secretary who would commit to paper the little fragments that they left about and who would even be obliging enough to compose a trifle on his own account. Thus "La Reine Hortense" kept M. Drouet busy and came to be accredited with "Partant pour la Syrie," like Mary Queen of Scots, who by the same means just two centuries before took over from David Rizzio the responsibility of being the author of "Adieu, plaisant pays de France." But it would be over-gallant to attribute to gentlemen of the household all the successful attempts of this period to write what is "generally acceptable." The songs alone may be counted by the thousand; and if the names of Mary Gabriel, Elizabeth Philp, Josephine Lang, Loisa Puget, and even of Charlotte Barnard ("Claribel"), are no longer cherished, their owners may at any rate be given the credit of having bequeathed to their successors the heritage of simple melodies and the atmosphere of Sunday twilight which are the special property of the ballad-makers. In some cases the writers were themselves singers. Harriet Abrams, for instance, the composer of "The Orphan's Prayer" (the titles alone of many of these songs are enough to indicate their character), Isabella Colbran, the wife of Rossini, and Elisabeth Schroeter, the friend of Goethe, were all singer-composers; so was Mme. Sainton-Dolby, and, to come to our own time, Mme. Liza Lehmann's facility for what is called "grateful" vocal writing comes no doubt from her having been a singer herself. In the same way women pianists have often composed piano works, as we may see in the case of Marie Blahetka, Louise Farrenc, who edited the "Trésor des Pianistes," Julie von Baroni-Cavalcabo, to whom Schumann dedicated his "Humoreske," to name only a handful of cases; and Maddalena Sirmen, who was much taken up by musical circles in London between 1770 and 1775, Teresa Milanollo, who played all over Europe during the first half of the last century, and (in a more modest way) Miss Ethel Barns to-day are examples of violinists who have written mainly violin music.

There is still another category into which women composers have fallen—the category of those who were born the daughters of composers or teachers and who take to composition in the spirit of one who enters as it were upon the family business. Little Mademoiselle Lucile Grétry is a case in point. She picked up her pencil and wrote an opera, *Le Mariage d'Antonio*, at the tender age of 13. Her father was at hand to orchestrate it—and who shall say whether he kept his hands clean from correction? The result was flattering, and if her next essay did not succeed in pleasing, no doubt the public was to blame. Dussek's wife, sister, and stepdaughter all did their share of composition, and Mendelssohn's sister Fanny not only composed in her own name, but even published six of her songs in a volume of his without indication, just as Clara Schumann included three songs of her own with her husband's Op. 37.

The name of Clara Schumann comes as a reminder that not all the smaller compositions of women are likely to be forgotten. In her own case her early works are dull enough; but some of the later ones written under her husband's influence (the three Romances for pianoforte and violin, for instance, and practically all the songs) have grace and character, while "Liebst du um Schönheit" may be put beside any of his songs without suffering by comparison. The songs and pianoforte studies of Fräulein Backer-Gröndahl, the Dutch children-songs of Mme. Catherine van Rennes, the lyrics of Miss Maude Valérie White at her best, and perhaps even some of the songs of Mme. Chaminade, ought to stand the test of time amongst the smaller things in music. Women seem on the whole to be at their best in songs, but we must not forget that some of the bolder spirits have launched out, not always unsuccessfully, into wider fields, and have written operas, like Louise Bertin, whose *Faust* came out in 1831, Ingeborg von Bronsart, who has had success in Germany, and Miss Ethel Smyth, whose *Wreckers*, after having been performed in Germany and over here, is shortly to be produced at Vienna. Others, like Alice Smith, Amy Beach, Emily Mayer, Miss Ellicott, and Augusta Holmès, to name a few at random, have composed and had performed symphonies, concertos, cantatas, and various kinds of chamber works. But enough has been said to show that, although women cannot claim to have produced a composer of genius, they have at any rate been far more active than is usually supposed, and have written some works, usually on a small scale, which may justly be considered first rate. With their ever-increasing activity and with the decrease of sex-prejudice which we may hope to see with each succeeding generation, women ought to have every chance for developing their gifts in the realm of music as elsewhere. It is for them to take the chance and to show that they can make music something more than what we may borrow a phrase from Mr. Collins to call "the usual practice of elegant females."

Mr. Ebell showed that in his quieter moments he could make full effect by subtle means.

SOCIETY OF WOMEN MUSICIANS.

Last night at the Æolian Hall the Society of Women Musicians again justified its existence, the programme being entirely drawn from the works of women composers. From the point of view of actual musical attractiveness, the interest might have been greater, since there was a singular absence of variety in the music, though by different composers. These included Madame Chaminade, this year's President of the Society, who was represented by her Trio in A minor for pianoforte, violin, and violoncello (Op. 34), by pieces for two pianofortes, and some songs. The slow movement of the Trio and the song "L'allée d'émeraude et d'or," effectively sung by Madame Ada Crossley, were perhaps the most individual and persuasive examples. Other composers included Miss Marion M. Scott and Miss Katharine Eggar, the final group of songs being by the Misses Hearne, Lucie Johnstone, Mabel S. Smith, and Bluebell Klean. The instrumentalists were Madame Chaminade and Madame Alma Haas (pianoforte), Madame Beatrice Langley (violin), and Miss May Mukle (violoncello). Miss Eggar, Mr. Reginald Clarke, Miss Attwood, and Mr. Ernest Groom also took part in the programme.

M. Post. July '14.

MONTREAL STOCK EXCHANGE.

In the evening in the same hall the Society of Women Musicians gave a concert in honour of the visit of the president, Madame Cécile Chaminade. The greater part of the programme, of course, consisted of compositions of this famous and popular lady, who has added such songs of melody and wholesome English sentiment to the musical literature of these elaborately international days. It would seem, indeed, that such sentiment must confine itself to music of the easier-learned and round-and-round again type. For in Paris, where one is continually confronted by a new tune, the latest of the "drawing-room" ballads, composed by Madame Lehmann, is always sure of an immediate, if not precedent, vogue. In Donegal, where the Padre's "information" about the wreck of the Allan liner is still sub-judice Irish songs are sung by sympathisers, in one class or another, in, at least, two languages. But the advent of a new society may suggest a new matter-of-fact organisation upon a firmer basis, and there will be no more folk-songs for people who cannot catch the last motor-'bus or the last boat from Greenore. It is almost superfluous to add that the artists engaged sang or acted beautifully in their various parts.

Morning Post. 1 July 1914.

Queen 11-7-14.

Daily Tel: 1st July 1914

Ladies Field 11-7-14

Daily Tel.

THE SOCIETY OF WOMEN MUSICIANS.

ÆOLIAN HALL.

CONCERT in Honour of the President, Madame CHAMINADE.

NEXT TUESDAY EVENING, June 30th, 1914, at 8.30.

2nd Trio for Pianoforte, Violin, and 'Cello ..... Chaminade.
The COMPOSER, Mme BEATRICE LANGLEY, Miss MAY MUKLE.

Songs—Songs of the Earl of Surrey ..... Marion Scott.
Mr. ERNEST GROOM.

Pianoforte Solos—Romance en Re ..... } Chaminade.
Etude humoristique .....
3me Valse .....
The COMPOSER.

Songs—L'allée d'émeraude et d'or ..... } Chaminade.
Bonne humeur .....
Mme. ADA CROSSLEY.

Ballade from 'Cello Sonata ..... Katharine Eggar.
Miss MAY MUKLE and the COMPOSER.

Songs—Viatique ..... } Chaminade.
Reste .....
Amour Invisible .....
Mr. ERNEST GROOM.

Songs—"With Courage" ..... "Lewis Carey" } Members.
Summer Evening Song ..... I. Hearne
A Reverie ..... Mabel Saumarez Smith
Rose of the Morning ..... Bluebell Klean
Mme. ADA CROSSLEY. Chaminade

Duo. for 2 Pianos, Valse Carnavalesque .....
The COMPOSER and Mme. ALMA HAAS.

Tickets, 10s. 6d., 5s., and 2s. 6d., from the Hall; usual Agents; and Mme Lily Herkel, 72, Hamilton-terrace, N.W.

For THIS SEASON'S AT HOMES, &c.

MARGARET COOPER.

For particulars apply to

THE SOCIETY OF WOMEN MUSICIANS.

A CONCERT in honour of the visit of its president, Madame Chaminade, was given by the above society on Tuesday, June 30th, in the Æolian Hall. The programme comprised the musical compositions of Madame Chaminade with one or two exceptions, opening with her Second Trio for Piano, Violin and Violoncello in A minor (Op. 34), played by the composer at the piano, Madame Beatrice Langley (violin) and Miss May Mukle ('cello). As this society exists to encourage "serious composition among women," it is well to notice that two new songs by Marion M. Scott—"Rue on My Life" and "Lover's Chess" (songs of the Earl of Surrey)—were artistically sung by Mr. Ernest Groom, exhibited genuinely musical gifts of vocal writing. A Ballade from Katharine Eggar's Sonata for Violoncello and Piano has been noticed before, and was now played with breadth of tone and good varied colour by that excellent player, Miss May Mukle. Madame Ada Crossley sang a group of four songs by members.

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THE Society of Women Musicians gave, on June 30th, a concert in honour of the visit of its president, Madame Chaminade. Songs, piano solos and the piano trio by the distinguished Frenchwoman were in the programme, which also included a ballade from a 'cello sonata by Katherine Eggar and songs by Marion Scott. Madame Chaminade delighted the enthusiastic feminist audience, and the objects of the society were served in an entirely satisfactory manner.

Musical Opinion Aug: 1914

The Society of Women Musicians.

The Society of Women Musicians held a function of considerable musical importance, in the shape of a Composers' Conference, on July 5th and 6th, at the Society's headquarters, at 92 Victoria Street, S.W.

At the first meeting, on Friday evening, July 5th, three papers by members were read, viz., by the Vice-President, Miss Marion Scott, on "The Problem of Combining Violin and Piano in Composition"; by the Hon. Secretary, Miss Katharine Eggar, on "The Piano as Friend and Foe in Composition"; and by Miss Mabel Saumarez Smith on "Part-writing for Women's Voices." Miss Emily Daymond, Mus.D. (a member of the Council), was in the chair, and an animated discussion followed each paper.

On Saturday afternoon at three the chair was taken by the President, Mme. Liza Lehmann, and the first address was given by Dr. R. Vaughan Williams, his subject being "What Should be the Aims of Our Younger Composers?" The second, at five o'clock, was by Dr. R. R. Terry, of Westminster Cathedral, who spoke on "The Modern Gregorian Rhythm," with illustrations at the piano, on the blackboard, and in print. A large and deeply interested audience was present on each occasion, and discussion was very keen. The Council hope to carry on the work inaugurated by the conference in making their arrangements for the autumn term.

The final meeting of the Society for the summer is a musical "At Home" on Saturday, July 20th, at 3 o'clock, for which the Council will be pleased to send invitations to those anxious to become members or associates (men) of the Society. Application should be made to the Hon. Secretary, Women's Institute, 92 Victoria Street, S.W.

Musical News Aug: 1914 p 122

BRITISH CHAMBER MUSIC.

A FREE LIBRARY.

A collection of chamber music, sonatas, trios, quartets, and quintets, has lately been made over to the Society of Women Musicians, to be the nucleus of a free library. The copies may be borrowed or bought. The donor, Mr. Cobbett, is under no illusions with regard to the music he has collected. He is not attempting to prove the existence of a national idiom; he is simply of opinion that "much of this music requires only to be known in order to be loved, not because it is British, but for its intrinsic merits."

Such a collection has a value beyond that of the books themselves. In the 115 works by 50 different composers there are no pot-boilers; the volumes are all real music, and come up to a standard. The collection expresses, therefore, a judgment as to what constitutes true chamber music. It would be a fine thing if the example were followed, in London and elsewhere, by those who have private libraries to leave behind them, so that we should know where to go for a complete collection of modern music, for piano, it may be, or for orchestra or voices, just as we know where we may find Hogarths and where Greuzes or Cuyps. To take down from shelves containing your own subject a dozen volumes to inspect at leisure and carry home the one you want to try over is a very different thing from application by ticket for a volume to be read then and there.

There are plenty of libraries containing old English music, from the magnificent Handel autographs at Buckingham Palace to the series of the Concentores Society at the Gresham Library, but this appears to be the first lending library of modern music. The Carnegie Trust have a similar project, but it is not exclusively British. It was thought by some that this lending might prejudice the sale of composers' works, but it is far more likely to enhance it. Their works could hardly have a better testimony than for someone to tell his friends that he had played them and liked them. At the opening of the library the suggestion was made that string-players should not only meet there, but should also bring their instruments. This might be the beginning of something really valuable. If it came to be the regular thing for fiddlers to put down their names for an hour's chamber music, as they would "take" a tennis court, they would soon sort themselves out into Trios and Quartets. That was how the Flonzaley players started in West 85th-street, New York, with a couple of trios and a violin solo, and it took 15 years to found the Quartet. But before that example can be followed two important people will be necessary—the warm-hearted, patient, enthusiastic Edward Coppet, who fathered "The Flonzaleys," and the modest, painstaking Betti who coached them; perhaps the first, if we pronounce the name a little differently, is already here, and the second will not be hard to find when the need arises. The Flonzaleys played 50 composers too, though we must regretfully admit that among them all there was not the name of one single Briton; and yet their biographer brings himself to say that the list "is fairly equivalent to a complete catalogue of string quartet literature"!

Well, we must enlighten him. And the best way to do this will be to talk about them less and to play them more, and not only at 92, Victoria-street, but in every big town. There were many such meetings of amateurs before the war, and there will be others after it; and it is out of playing, not merely hearing others play, however well, that a musical sense grows, as a literary sense comes not from the possession of first editions and crushed morocco, but from knowing the contents of the books. Also, it is out of many chambers of music that an orchestra grows, and a permanent orchestra, which ought to exist in every town, is a conserver of musical energy and an incitement to native composers.

Times Oct 26th 1918.

ENGLISH SOCIETY OF WOMEN MUSICIANS

By The Christian Science Monitor special music correspondent

LONDON, England—The Society of Women Musicians, which has its headquarters in London, is an organization covering a very wide field of activities. Its chief objects are to afford women the benefits of cooperation, and that corporate strength, weight, and prestige which men have so long enjoyed; to form a center for women's work in music; and to put composers and executants into touch with one another, thus giving them the pleasure of interchanging ideas, and the stimulus of sympathy

Certainly women needed something of the kind, for though executants could often find congenial openings and appreciation, women composers had a very different experience. They were met by an utter disbelief in their ability to compose, an absolute indifference to their aims and efforts which was far harder to struggle against than active opposition, and in matters of performance and publication their difficulties were at least twice as great as those encountered by men. A few pioneers (notably Dr. Ethel Smyth) had carved out careers for themselves, but the position of the majority remained very unsatisfactory.

Two Women Founders

The founders were two friends, both formerly students at the Royal College of Music—Gertrude Eaton, a singer who has become a prominent worker in social and penal reforms (especially questions affecting women and children), and Marion Scott, a composer, violinist, and writer who has devoted herself to the cause of British music.

It was early in 1911 that the scheme of the Society of Women Musicians occurred to them, and during a spring holiday spent together in the "New Forest"—a piece of perfectly unconscious symbolism—they formulated the initial outlines. The next step was to call a meeting of such women composers as might be interested, and this in turn was resolved into a provisional council. By the summer all the spade-work was done, and the society successfully launched an inaugural meeting on July 15, 1911.

This little band of organizers included Liza Lehmann, the composer, Emily R. Daymond (the only woman who has ever passed the examination for Doctor of Music at Oxford), Katharine Eggar, the composer, Lucie Johnstone ("Lewis Carey"), singer and composer, and others, and so absorbed were they in carrying through well the work which lay to hand that they were amazed—and, it may be added, amused—when they woke up to find they had done something unique, something which no one had ever thought of before; in short, that the Society of Women Musicians was the only organization of its kind in the world!

noteworthy, as, for instance, the one at Wigmore Hall in April, 1918, to raise funds for the musicians' gift to the troops, when the program consisted entirely of works by men who had joined the army; or the recent concert of Liza Lehmann's compositions at Æolian Hall, when the interest aroused was so great that the concert had to be repeated the following week—on both occasions to overflowing audiences.

As regards private gatherings, the Society of Women Musicians holds a music meeting on the third Saturday of each month during term, and lectures and debates are also given from time to time. That the field covered has been wide is evidenced by the subjects chosen, which include such things as "The Place of Plain Song in a Modern Musical Education" (Dr. R. R. Terry); "Welsh Folk Songs" (Dr. Mary Davies); "Music Copyright Bill" (Mr. W. Elkin); "Harmonics, the Mystic Basis of Music" (Miss Kathleen Schlesinger, F. A. S., University Liverpool), etc.

Composers' Conference

The composers' conference, however, is one of the most unusual and characteristic features in the society's yearly program. It takes place in the summer, and lasts one or two days, as the case may be. Eminent men composers are invited to come and speak on technical or new artistic developments; members read papers on matters dealing with the higher branches of constructive work; speeches and papers being followed by keen discussions.

During this last year two new developments deserve special mention. The first is a free library of British chamber music, founded and intrusted to the care of the Society of Women Musicians by Mr. W. W. Cobbett, that generous patron and distinguished authority on chamber music, whose name is known all over the world for his services to art in general and British music in particular. The library is housed at the Women's Institute, under the administration of the Society of Women Musicians, and is open to the public on Wednesday afternoons from 4 to 6. The other development, which has sprung from the society's own initiative, is a lecture agency. To carry it into effect a list of lecturers in the Society of Women Musicians has been drawn up and sent to schools, colleges, and educational societies, with the object of "carrying the ideals of the Society of Women Musicians all over the British Isles, and incidentally of bringing in work to members."

Varieties of Membership

Before indicating its history and various activities, it may be of interest to state that the Society of Women Musicians has its offices at the Women's Institute, 92 Victoria Street, London, S. W. 1., and that Miss Gertrude Eaton is the hon. secretary for this year. Membership is open to women composers, executants (including performers, teachers, and conductors), and writers on music, at an annual subscription of 1 guinea for professional women and £1 11s. for non-professional. Men musicians can be elected as associates and pay 5s. a year, while a junior section has recently been added. In this case also the annual subscription is 5s., and one or two music meetings, suitable for children, are arranged each term—or rather, in the holidays between terms, in order not to clash with their school work.

During the early years of the Society of Women Musicians, the suffrage agitations were at their height, but the young society refused steadfastly to become involved in politics, maintaining (very rightly) that its concern was with art. Then came the tremendous test of the war, before which all unwanted and unnecessary things vanished. The fact that the Society of Women Musicians emerged from the ordeal with a larger membership and a far wider scope for work is perhaps the best proof of the reality of its usefulness, and (in these obscure but stirring times of social reconstruction) an encouragement for the future.

Famous Officers

The society is administered by a president (elected annually), chairman, hon. officers and council, with a number of sub-committees in charge of special departments. How vast a debt of gratitude the society owes to its first president, Liza Lehmann, noble woman and gracious artist, can never adequately be told. She was succeeded by Emily R. Daymond (D. Mus.), who has already been referred to, and after her came Cecile C. Chaminade, the distinguished French composer, Katharine E. Eggar, Marion M. Scott, Gertrude Eaton, Marie Brema, the eminent singer, and now the president is Lady Mary Trefusis, who has done as much, if not more, for church music than any woman of the present time.

It was singular, and certainly most felicitous, that Mme. Chaminade should have held office in 1914—the very year when England and France were suddenly called on to stand together against the Hun. She was present on June 30 at a concert of her works given in her honor by the Society of Women Musicians at the Æolian Hall, and after the outbreak of war, she wrote a touching message of hope and sympathy to her "chères collègues de la Women's Society."

That was one of the most eventful Society of Women Musicians' public concerts, but others have also been

Times 24 Feb 1918

DEATH OF MME. LIZA LEHMANN.

SINGER, COMPOSER, AND TEACHER.

We regret to announce the death, which occurred at Hatch End, Pinner, on Thursday, of Mme. Liza Lehmann, who was distinguished as singer and teacher, but most of all as a composer of songs and song-cycles.

Liza Lehmann, born in 1862, was the daughter of Rudolf Lehmann, the painter, and granddaughter of Robert Chambers, of Edinburgh. After studying with Randegger and Hamish McCunn she appeared at the Monday Popular Concerts, where she remained a favourite during the nine years of her public career. This included performances at most of the principal concerts in this country, at the Crystal Palace, Philharmonic, Novello's Oratorio Concerts, Norwich Festivals, and many others. At a farewell concert at St. James's Hall in 1894 she retired from the singing profession, on her marriage with Mr. Herbert Bedford, a well-known operatic composer, and devoted herself to composition with conspicuous success. Latterly she had given herself up to teaching, and her pupils' concerts were things to look forward to, for they always contained good music, and often one, or more than one, good singer. These pupils seemed always to understand a song from the inside, and to sing it with that natural ease which is the result of careful training and a teachable spirit.

It is by her songs, especially her song-cycles such as "In a Persian Garden," from Omar Khayyám, "The Daisy Chain," and "Alice in Wonderland," and her part-songs to Shakespeare's words, that Mme. Lehmann is chiefly remembered. They are on simple, musical lines, with enough dramatic feeling to create interest without disturbing the flow. She was successful also with *scenas* and more elaborate dramatic writing. Her musical farce, "Sergeant Brue," was the first which a woman was commissioned to write. A light opera, *The Vicar of Wakefield*, was produced at the Prince of Wales's Theatre in 1907, and her setting of "Everyman" by the Beecham company two years ago—the year in which she lost a son, a Woolwich cadet. The work for which we may be most grateful is the hours that were spent at the British Museum, unearthing songs by Arne and Hook for our subsequent delight; and in this she set an example that might well be followed.

The funeral will be at Highgate Cemetery on Monday at 12.

Daily Sketch
Jan 22nd 1919

A Memorial Concert.—The Society of Women Musicians is giving a concert on Monday, February 27, when the works of the late Liza Lehmann will be given by distinguished artistes at the Æolian Hall. The society is arranging a memorial of this gifted composer, who won fame first as a singer, and, after her marriage to Mr. Herbert Budford, as a composer. Her song-cycle, "In a Persian Garden," to the words of the Rubaiyat of Omar Khayyam, roused the enthusiasm of the audience to which it was first presented to an extraordinary pitch of enthusiasm.

The Times
28-1-19

LIZA LEHMANN

The Society of Women Musicians arranged a concert in memory of Liza Lehmann, who was their first president, which took place at the Æolian Hall, yesterday, and is to be repeated. The music was representative; it included the song cycles "In a Persian Garden" and "In Memoriam," the quintette, "Haste not to end, O day, so soon," and several songs and pianoforte pieces.

The songs are a gracious memory of "an exquisite artist and a noble woman," as the programme truly said. They "pipe but as the linnets sing," and therein they inculcate the truth of which songwriters may well be reminded, that ingenuity and structural complexity, dramatic oppositions and forceful climax will never appeal to singers as will a pure vocal line.

The artists who took part in the concert were:—

Miss Ethel Barns, Miss Louise Dale, Miss Katharine Eggar, Miss Evangeline Florence, Mme. Lily Henkel, Miss Irene Scharrer, Lady Maud Warrender, Mr. George Baker, Mr. Powell Edwards, Mr. Hubert Eisdell, Mr. Walter Hyde, Mr. Landon Ronald, and Mr. Arnold Stoker.

Daily Mail
Jan: 28th 1919.

A LIZA LEHMANN CONCERT.

The tribute of the Society of Women Musicians to the memory of its first president, Mme. Liza Lehmann, took the form of an invitation concert of her works at the Æolian Hall yesterday afternoon, which was so warmly welcomed by her many admirers that it is to be repeated on February 3.

The concert opened with the song-cycle "In a Persian Garden," which was chiefly instrumental in making Mme. Lehmann famous. It was sung by Miss Evangeline Florence, Lady Maud Warrender, Mr. Hubert Eisdell, and Mr. Powell Edwards, with Mr. Landon Ronald at the piano.

Later the same singers were joined by Mr. Arnold Stoker in the quintet from "The Vicar of Wakefield." Meanwhile Mr. Eisdell and Mr. George Baker sang groups of songs, Miss Irene Scharrer played some piano pieces, and Miss Ethel Barns, accompanied by Mme. Lily Henkel, played the "Romantic" Suite for violin and piano.

E. E.

D. Tel:
28th July
1919.

A MEMORIAL CONCERT.

When the Society of Women Musicians was founded in 1911 Madame Liza Lehmann became its first president, and none could have piloted it through its early days more skilfully or more wisely. To honour her memory the society gave a concert of her music at the Æolian Hall yesterday afternoon, but it proposes to go much further than this, for, with a view to carrying out what had always been one of her most ardent wishes, it is founding a Liza Lehmann's fund, to be used for the benefit of those of the society's girl members who need help in their careers. Yesterday's programme included some of Madame Lehmann's most characteristic and most popular music. These were the "Persian Garden" cycle, and the charming quintet "Haste not to end, oh! day, so soon" from the "Vicar of Wakefield, admirably sung by Miss Evangeline Florence, Lady Maud Warrender, Mr. Hubert Eisdell, Mr. Powell Edwards, and Mr. Arnold Stoker, to the accompaniment of Mr. Landon Ronald and Miss Katherine Eggar; there was a fine performance by Mr. George Baker of a selection from the "In Memoriam" cycle, with as accompanist Miss Irene Scharrer, who also played two movements from the "Cobweb Castle" suite with appropriate daintiness, and there was the Romantic Suite for Violin and Pianoforte, with those excellent artists, Miss Ethel Barns and Madame Lily Henkel as executants. Miss Louise Dale and Mr. Walter Hyde were unfortunately prevented from appearing, but expect to sing at the second concert, on Monday next.

Call Mall Gazette
Jan: 28th 1919.

LIZA LEHMANN MEMORIAL CONCERT.

Although much of the music of Mme. Liza Lehmann is already receding into the past, it was fitting that she should have the tribute of a memorial concert devoted to her compositions.

If she never scaled the heights of Parnassus, she never allowed her work to sink below a certain level, and that level contrasted with the fashionable songs of twenty years ago more favourably than it does with those of to-day. "In a Persian Garden" makes no pretence at interpreting either Fitzgerald or Persia. But neither does it descend, as so many ballads do, to cat-penny tune. Like all her music, it is pleasantly melodious, careful of unsophisticated ears, and capable of giving pleasure to the many thousands who seek no more than that in their music.

It opened the programme of the concert given yesterday afternoon at the Æolian Hall by the Society of Women Musicians as a tribute to its first president. The "In Memoriam" cycle and the lyrical opera, "The Vicar of Wakefield," were also represented, besides suites for piano and for violin and some separate songs.

D. Sketch
28-1-19

A LIZA LEHMANN CONCERT.

The tribute of the Society of Women Musicians to the memory of its first president, Mme. Liza Lehmann, took the form of an invitation concert of her works at the Æolian Hall yesterday afternoon, which was so warmly welcomed by her many admirers that it is to be repeated on February 3.

The concert opened with the song-cycle "In a Persian Garden," which was chiefly instrumental in making Mme. Lehmann famous. It was sung by Miss Evangeline Florence, Lady Maud Warrender, Mr. Hubert Eisdell, and Mr. Powell Edwards, with Mr. Landon Ronald at the piano.

Later the same singers were joined by Mr. Arnold Stoker in the quintet from "The Vicar of Wakefield." Meanwhile Mr. Eisdell and Mr. George Baker sang groups of songs, Miss Irene Scharrer played some piano pieces, and Miss Ethel Barns, accompanied by Mme. Lily Henkel, played the "Romantic" Suite for violin and piano.

E. E.

Society of Women Musicians.

The memorial concert of the works of their first president, the late Liza Lehmann, was held by the Society of Women Musicians at the Æolian Hall on Monday afternoon. As was fitting, the lamented composer's best known and, as many think, most beautiful work, the song cycle, "In a Persian Garden," formed the greater part of the programme. The performers, Miss Evangeline Florence, Lady Maud Warrender, Mr. Hubert Eisdell, and Mr. Powell Edwards, sang it very sympathetically and expressively. For them, as for Mr. Landon Ronald, who was at the pianoforte, and for the other artistes who took part in the concert, their task was evidently a labour of love. Later on, the same singers, joined by Mr. Arnold Stoker and Miss Katharine Egger at the pianoforte, gave the quintette from the melodious "Vicar of Wakefield," a real English opera that everyone would be glad to hear again. Many representative songs were included in the programme, but unfortunately Miss Louise Dale and Mr. Walter Hyde, who were to have sung several of them, were unable to be present: but a group of baritone songs from the "In Memoriam" cycle were sung, very finely, by Mr. George Baker.

On the instrumental side of the scheme were two movements from that sadly neglected suite for pianoforte, "Cobweb Castle," which brought forward Miss Irene Scharrer, to whose style the delicate imaginative music proved peculiarly suited: and the Romantic suite for violin and pianoforte was played by Miss Ethel Barns and Mme. Lily Henkel.

The Era
Jan. 28
1919

Sept 6. 1919.

The Society of Women Musicians recently held its Seventh Composers Conference at the Women's Institute, 92 Victoria Street, S. W., when the guest of the afternoon was Maj. Geoffrey Toye. He had been invited to speak on "Writing for the Ballet," a subject which holds an increasingly large place in the perspective of modern music, and one in which Major Toye's special qualifications give great weight to his opinion. His address at the conference, lucid and most attractively expressed, was listened to with eager attention by the members.

Major Toye briefly analyzed what a ballet consists of, and then described the three main types: (1) the old ballet divertissement, in which a number of dances are strung together without any dramatic connection between them. The ballet in Gounod's "Faust" offers an example of this. (2) The ballet in which the libretto is written first, and then the music later—a type which is in effect a mime play with music added: Stravinsky's "Pétrouchka" belongs to this order. (3) The ballet in which the music is composed first, and the libretto and dances added afterward—"Thamar" being one of the finest examples of this kind. Major Toye also explained some of the difficulties which arise from the very nature of theatrical music — such points as the time taken in changing scenes, etc., having all to be considered by a composer, and he strongly urged composers who wish to write for the theater to join a theater orchestra for a short time—play cymbals in it, or anything, for the sake of the experience. He also urged composers to learn to dance, on account of the insight into rhythm thus acquired. He made the interesting point that symphonic music is of no use for ballet purposes, and thus practically all German music is unsuitable. With regard to librettos he considered that composers should stick to their own country and history in the choice of subjects, it being very important they should write about what they thoroughly understand. He also pleaded for a far wider study of folk music and folk dances.

FESTIVAL OF THE ROYAL COLLEGE

By The Christian Science Monitor special music correspondent

LONDON, England—A number of circumstances, seen and unforeseen, combined to make the festival which has been held at the Royal College of Music peculiarly felicitous both in date and accomplishment. It certainly has been one of the outstanding events of the musical season, and as a testimony to what the college has done and can do, it astonished even collegians themselves by its amazing record of distinguished composers, 25 of whom were represented.

Designed originally by the new director, Prof. Hugh P. Allen, to commemorate the twenty-fifth anniversary of the present college buildings (opened by Edward VII, then Prince of Wales), the festival seemed not only an epitome of college work for a quarter of a century, but revealed how largely that work had become part of the history of England. It fell in what the French call "a good hour," for the three big concerts which formed it were on July 1, 2, and 4 ending up with an "at home" on the evening of the last named date. The whole thing thus was in Peace Week—the octave between signing the treaty and the great national service of thanksgiving on July 6.

On a general survey one was impressed by the extraordinarily high average of excellence in the performers; soloists, ensemble players, orchestra, and chorus alike. To these young artists all the music came with zest, this quality giving a charm to their first-rate student work which very few professional orchestras preserve. There was never one instant's boredom in the performances. On July 1 the choral and orchestral concert opened with the national anthem, followed most appropriately by Dr. Charles Wood's setting of Swinburne's "Ode to Music," written for the opening of the college buildings in 1894. The lapse of years has not clouded its freshness, and the ringing voices of the singers and vivid playing of the orchestra exactly suited it. Then came two songs by Ivor Gurney, a scholar of the college, who fought in France. The songs are rich in beauty, deep feeling being allied to dignified reticence, and they are probably the finest music produced by the war. A remarkably clever scherzo for orchestra by a young composer, Stanley Wilson, made a favorable impression, for though he is still in the stage when a composer sometimes reflects unconsciously the thoughts of other men he obviously has plenty of good ideas of his own, besides an unusually ready orchestral technique.

Christian Science Monitor Sept. 6th '19

by Marion Scott

19

Outstanding Numbers

The two largest items on the program were Parry's symphonic variations in E minor—lofty, beautiful, but slow to yield their full measure of beauty to a hasty acquaintance; and Stanford's piano concerto in C minor—one of the finest of his mature works, exemplifying the extraordinary rightness of his musical conceptions: everything in place; everything at the right instant, everything perfect in taste and judgment. Vaughan Williams' "Songs of Travel" rejoiced one anew by their exquisite word-setting—English sounding as light and flexible a language as French; while Edgar Bainton's song, "Cap and Bells," a dreamy, atmospheric piece of work, was very well sung by Ethel McLelland. Frank Bridge's version for tenor and orchestra of Rupert Brooke's sonnet, "Blow Out, You Bugles," contained some effective writing, but employed such obvious means of expression to make its points and attain its ends that the net effect was not at all emotional. An orchestral idyll, "The Banks of Green Willow," by George Butterworth, made a refreshing contrast in its spare, delicate tone colors and slender directness of idiom. A little hard, a little crude, perhaps, it yet had the lovely crudity of earliest spring.

The concert on July 2 was devoted to chamber music, and left behind it a singular sense of happiness. The program opened with "Lady Audrey's Suite" for string quartet, by Herbert Howells (a work which as usual captivated the audience by its delicate humor, tenderness, and originality) and ended with four Elizabethan pastorals for vocal quartet, string quartet, and piano, by H. Walford Davies, movements full of color and clean melody. In between these two main works stood a long range of smaller things: a couple of vigorous songs by Nicholas Gatty; a Celtic suite for violin and piano by Ernest Farrar, the music full of Northern mystery, founded on passages from Fiona McLeod's Celtic stories; a charming song, "The Lamb," by Harold Darke, bracketed with a setting of Tennyson's "Break, Break," by Henry Ley; a suite for flute, violin, and harp, by Eugène Goossens Jr., wonderfully effective, chic, and intangible; two piano solos by John Ireland; the "Miniature Song Cycle Baby Ballads," by W. Y. Hurlstone; and five little pieces for cello and pianoforte by Purcel Warren, a promising young composer who served in France.

Inauguration of the Prince

The third concert, choral and orchestral (that of July 4) was divided into two parts. In the first stood three orchestral pieces by Gustav Holst, so full of animation and delightful melody and so vivaciously scored that one wonders why this march, country song, and carnival are not in the repertoire of all English orchestras for occasions of public rejoicing. A song, entitled "A Vignette," by Cyril Rootham, showed the composer at his best, the lovely melismatic passages in it being specially happy touches.

Arthur Somervell's variations for

Continued on page [illegible]

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pianoforte and orchestra on "Normandy" hardly placed him in so fortunate a light, for though full of solid musical ability, the work seemed long and heavily exuberant.

After these came a slight pause, the crowded audience and orchestra tense with expectation; then amid tremendous enthusiasm, the Prince of Wales, new president of the Royal Society of Music, entered and took his place, the national anthem being sung with such fervor that the walls seemed to rock. Next came Sir Charles Stanford's fine "Song of Agincourt," written for orchestra, in commemoration of those members of the Royal College of Music who fell for their country in the past five years. After this followed two delightful songs from "The Wind Among the Reeds" by Thomas Dunhill, and last on the program came Coleridge Taylor's world-famous setting of "Hiawatha's Wedding Feast," and Parry's noble "Jerusalem," works peculiarly associated with the Royal College of Music, since one had its first hearing there and the other was actually written in the place. It would be hard to imagine finer performances of either than those given on July 4, the whole audience joining in the last verse of "Jerusalem" with overwhelming effect.

The Queen
March 1921.

Musical Herald

The Society of Women Musicians has issued an annual report which shows that the meetings at 92 Victoria Street, S.W., are frequent and interesting. There are group meetings for junior members, composers, and general meetings for lectures and recitals. Miss Kathleen Schlesinger is the new president. Such a society of highest ideals ought to find many new supporters.

Society of Women Musicians.

THE eighth annual report of the Society of Women Musicians contains the information that Miss Kathleen Schlesinger, F.I.A. (Univ. Liverpool) has been elected president in succession to the Lady Mary Trefusis. At the annual general meeting, the secretary urged members to try and introduce *at least* one new member a year. The Council asks all members not present at the meeting to do the same, and double the membership. All information from Miss Gertrude Eaton, hon. sec., The Women's Institute, 92 Victoria Street, S.W.1.

Musical Standard
1.31.20

The Musical Standard Jan 31st. 1920.

The Queen
May 1921.

The Society of Women Musicians.

THIS society was founded in 1911 by Miss Gertrude Eaton and Miss Marion Scott, and had for its first president the late Liza Lehmann. I have received its ninth annual report, and an interesting document it is.

But before going further let me offer a piece of advice to the council. It is not sufficient—if you want to increase your membership—merely to state what you have done last year. That may be interesting enough to members, but an additional page devoted *in every report* to a statement of the aims and objects of the society is necessary if the attention of the general public is to be enlisted. Knowing these aims and objects as I do personally I can recommend the society as one which every woman interested in music ought to join, especially such as are fond of, and require practice in, Chamber music.

Besides holding extremely pleasant meetings for social intercourse and discussion of artistic matters, the society provides a "panel" of lecturers, who are experts in their respective lines, and are prepared to spread the light in such provincial centres as may invite them. This year's president is Miss Kathleen Schlesinger, who succeeds in that post Lady Mary Trefusis. The hon. secretary is Miss Gertrude Eaton, 74, Grosvenor-street, W. 1.

* *The Life of Sir Henry R. Bishop*, by RICHARD

The Society of Women Musicians

IS one of which I have some personal knowledge, and whose activities I have followed with interest for the past ten years. They gave a concert (arranged by Mrs Hutchinson) on May 4 to raise funds for a grand piano, and as such artists as Myra Hess, Dilys Jones, Steuart Wilson, the London Singers (vocal quartet), and the Houghton String Quartet gave their services for this laudable object I have little doubt that the new piano will soon be forthcoming. Amongst the most interesting of their fixtures for the present season are a lecture (on May 10) on "The Hippolytus of Euripides," by Mrs Bailey, and another (on May 21), by Mrs Norman O'Neil, on "The History of Old Keyed Instruments," with illustrations. Mrs O'Neil will take the extremely practical line of showing how harpsichord music should be played on the piano, and its moral influence on the player. On May 28 Mr Spencer Dyke will read a paper on "The Essentials of Performing Chamber Music," and on June 4 Miss Langsford will deal with "The Sub-conscious and Music." A programme of Parry's music ("details to be announced later") will be given on June 18, and on June 25 the programme will consist of compositions by members and associates. July 1 and 2 will be devoted to a composers' conference, and on July 16 there will be Chamber Music by the various ensemble parties which have been formed during the session. Mr W. W. Cobbett will preside.

Readers of the *Queen* who want Chamber Music practice cannot do better than join the society, when they would have the opportunity of playing with others on Saturdays from 4 to 7 if they wish, or on every third Saturday, from 2 to 4. The hon. secretary is Miss Gertrude Eaton, 74, Grosvenor-street, W. 1. It is not necessary to be a performer in order to become a member, but seeing how important is concerted music in the home a society which makes such a feature of it deserves the support of every music lover.

WIGMORE HALL.

Daily Telegraph 6-5-21.

Why is it that we hear so little, comparatively speaking, of the music of Dr. Ernest Walker? He may not be actually an inspired composer, but there is certainly nothing whatever of the professional dry-as-dust element about him. He has a very pretty taste in melody, and his manner of setting forth his ideas has both skill and imagination. His set of vocal quartets, "Songs of Helicon," is a really charming cycle, yet it is never sung, and it was very pleasant to renew its acquaintance at the concert given at the Wigmore Hall on Wednesday by the Society of Women Musicians, at which the Princess Mary was present. It was excellently sung by the London Singers, who comprise Miss Vivienne Chatterton, Miss Janet Gale, Mr. Sydney Northcote, and Mr. Keith Falkner. Another clever quartet—the Houghton String—played a couple of sketches by Eugène Goossens exceedingly well. There were songs from Miss Sara Fischer and Mr. Hubert Eisdell, while those two fine artists, Miss Myra Hess and Miss Marjorie Gunn, gave an excellent performance of Brahms' piano and violin sonata in A.

SOCIETY OF WOMEN MUSICIANS.

Morning Post. 30-5-21.

At a gathering of members of the Society of Women Musicians, at 74, Grosvenor-street, W., on Saturday afternoon, the Spencer Dyke String Quartet contributed an interesting musical programme, which included Schumann's Quartet in A major (Op. 41), Ravel's Quartet in F major, and two selections by Eugene Goossens. Mr. Spencer Dyke substituted his String Quartet performance for the lecture he had intended to deliver on chamber music.

Musical News. 9.7.21.

Mr. Arthur Bliss read a paper on July 2nd to the Society of Women Musicians at 74, Grosvenor Street, W., on the subject "What Modern Composition is Aiming at." We propose at an early date to publish the full text of his interesting address.

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THE NEW DEVELOPMENT IN MUSIC.

MR. ARTHUR BLISS LOOKS ROUND EUROPE.

Observer 3.7.21.

The Society of Women Musicians were taken yesterday by Mr. Arthur Bliss on a mental tour round Europe, and were given a glance at the composers who are in the forefront of the new development—a development which, they were shown, is continually striving at simplicity, sincerity, and vitality of expression.

Having spoken of the modern composers of France, Italy, and Spain, Mr. Bliss turned to England, where, he said, many names shine forth, of which the most conspicuous are Vaughan Williams, Holst, Goossens, Bax, Ireland, and Berners. "One of our national characteristics," he said, "is the distrust of musical cliques; we do not band together mutually to protect common musical ideals, and in some ways this disunion is a healthy sign. Such an alliance as the invincible band of Russia or the Parisian six is foreign to our nature, with the result that every side of musical progress is represented here.

"Vaughan Williams, with his strong adherence to modal counterpoint and love of national folk song, is in direct communion with Purcell, as Ravel is with Couperin. Holst the mystic, Bax the romantic, Ireland the rugged, Goossens the exquisite, Berners the satirist, all add their quota to the stream of national music that looks like flowing with a nobler current than that of any other country."

Coming to Russia, he described Stravinsky, the composer of "Petroushka," "Le Sacre du Printemps," and "Rossignol," as the most remarkable musician of the time. To him and to others of the new development he took off his hat, not only for what they have created, but also for what they have killed, for their effective exposure of pretentious nobodies, as well as for their contribution to the world's musical wealth.

"Let us," he said, "take toll of some of their victims:—

"1. The oratorio, composed especially for the provincial festival on the lines laid down by the Canon and Chapters.

"2. The Symphonic Poem à la Strauss, with a soul sorely perplexed, but finally achieving freedom, not without much perspiring pathos.

"3. The pseudo-intellectuality of the Brahms camp followers with their classical sonatas and concertos and variations and other stock-in-trade.

"4. The overpowering grand operas with their frothing Wotans and stupid King Marks.

"Give me," he added, "such works as 'Le Sacre du Printemps,' 'L'Histoire du Soldat,' the 'Sea Symphony,' and 'Savitri,' the eternal rhythm, and the Gardens of Fand, the Favel trio, and De Falla's 'Vita Brève,' 'L'Heure Espagnol,' and the five pieces of Schonberg, and you can have all your Strauss Domestic and Alpine symphonies, your Scriabin poems of earth, fire, and water, your Schraker, your Bruckner, and your Mahler."

Mr. Bliss considers, in fact, that the present time is the most striking in all the world's history for composers—"an exceptional era, comprising those who are closing an epoch as well as those opening a new one."

Morning Post. 2.7.21.

WOMEN LEFT BEHIND.

Effort to Encourage Creative Talent in Music.

The annual composers' conference of the Society of Women Musicians opened at 74, Grosvenor-street last evening, and continues this afternoon.

Mrs. NORMAN O'NEILL, who presided, said that with all the artistic progress of women they had been left behind by men in creative music. The Society had been founded to encourage creative talent, and was never so active as now. There was much encouragement in the great advance that was being made.

Mrs. STANSFIELD PRIOR discussed the Russian composer Scriabin, whose original genius was manifested in the new chord which was found in "Prometheus" in its entirety. This chord of unequal fourths was eventually used as a concord, and it was a great discovery that chords need not be built up in thirds. Scriabin was a supreme master of counterpoint and design, and she regarded him as the greatest composer that the present generation had seen.

Miss MARION SCOTT, speaking of "The Revival of the Modes in Modern Music," remarked that in searching for new means of expression modern composers were getting back to the old modes, which were being used more than ever for obtaining colour. The ancient scale was associated with ecclesiastical and vocal music, and the introduction of modal music at Westminster Cathedral was significant. The modes, she anticipated, would have an increasing influence on composers and on the music of the future.

Miss JANE JOSEPH urged the necessity of practical experience for composers.

Musical Opinion Sept./21

ARTHUR BLISS is a rattling good composer, but an unconvincing controversialist. At all events, that is the impression made on me by a perusal in *The Musical News and Herald* of the paper he read to the Society of Women Musicians,—a paper clumsily called "What Modern Composition is aiming at." There are a good many points I should like to argue, but lack of space will compel me to deal with only one or two. After passing in review the leaders of the modern movement in various countries, Mr. Bliss comes to "the most remarkable musician of the time." I need hardly mention his name, of course, but I had better do so in case there are a few out-of-date readers who will at once think of such men as Elgar or Strauss. The name, then (uncover, please), is Stravinsky. I suggest the respectful baring of heads because one of Stravinsky's most rabid champions, describing the appearance of the composer on the Queen's Hall platform after the performance of one of his works, mentioned that he was received with enthusiasm, "the audience standing," the implication being that the gathering rose to its feet as a kind of homage. Well, perhaps our friend did so. But I was there and can testify to the fact that the enthusiasm, noisy as it was, was far from general, and as for the audience standing they stood for the simple and practical reason that they could see better that way than by sitting down. For example, if I had remained in my seat, my view would have consisted of two or three square feet of a lady's back, bare save for a layer of powder. Tut! 'Twasn't likely I was going to look at that, so I stood up. Also, I wanted to see Stravinsky. These things by the way. I admit that Stravinsky is—or perhaps was—a composer of genius, but I deny that he is the lonely and lofty peak some of his enthusiasts make him out to be. Mr. Bliss says:—

"I take off my hat to him and to the others whose names I have mentioned, not only for what they have created but also for what they have killed, for their effective exposure of pretentious nobodies, as well as for their contributions to the world's musical worth. Let us take toll of some of their victims."

Very well; let's:—

"(1) The oratorio composed specially for the provincial festival on the lines laid down by the Canon and Chapter.

"(2) The symphonic poem *à la* Strauss, with the soul sorely perplexed but finally achieving freedom, not without much perspiring pathos.

"(3) The *pseudo*-intellectuality of the Brahms camp followers, with their classical sonatas and concertos, and variations and other 'stock-in trade.'

"(4) The overpowering grand opera, with its frothing Wotans and stupid King Marks."

Oratorios have been composed specially for provincial festivals, as have also been symphonies, chamber works, &c. But it is news indeed that Canons and Chapters have ever laid down the lines on which the composers should work. Mr. Bliss is wildly guessing here, surely. However, let us grant that the oratorio, as a form, is on its last legs. Still, it did not receive its knock-out blow from Stravinsky or any other modern composer. It was losing its appeal long before Stravinsky was heard of. Such blows as it received were dealt it in the house of its friends by fourth-rate composers, with their "Edom's," "Eli's," "Jehoshophat's," and "Ruth's."

But though on its last legs, it is a long time dying, as is natural enough while it is represented by such works as "The Messiah," the "Matthew" Passion, "Gerontius" and "The Apostles." For every musician who goes to hear the whole of Stravinsky, there are a thousand who year after year, in various parts of the country, flock to the first three,—and will certainly flock to the fourth when that fine work has its deserts. (They did so at the recent performance by the Alexandra Palace Choir, for example, to such an extent that I was almost suffocated. Only the quality of the music sustained me, moist and gasping, till the last chord.)

Times 29.10.22

Society of Women Musicians: Works by members and associates, 74, Grosvenor-street, 3.

At the tenth annual meeting of the Society of Women Musicians a most encouraging report of the year's doing was read (showing an increase of sixty-two members during the year, and the retiring president, Miss Kathleen Schlesinger, F.I.A., Univ., Liverpool, gave an address. The president for the forthcoming year is Mrs. Norman O'Neill. All particulars of the society, membership of which is open to women or associates (men) may be obtained from Miss Katharine Eggar, hon. sec., at 74 Grosvenor Street, W.1.

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Musical Standard
31.12.21

Pall Mall
23.1.22

SONGS WITHOUT MUSIC

THE CASE AGAINST ORCHESTRAL ACCOMPANIMENT.

TELLING ILLUSTRATIONS.

Mr. Herbert Bedford, on Saturday afternoon, addressed a gathering of the Society of Women Musicians on the unconventional subject of "Unaccompanied Song."

Prefacing his theme with a brief account of those who have at all times sung without accompaniment, such as the singers of folk-songs, he proceeded to trace the history of accompaniment. He showed how it had grown from primitive and helpful beginnings to a stage where it almost overwhelmed the voice it was intended to support.

Many Advantages.

Mr. Bedford then asserted that, even in the modern idiom, it was possible to contain all the essentials of song within a single line of melody, and he pointed out the many advantages, such as, for instance, the clear delivery of the words.

A telling argument in support of Mr. Bedford's views was the beautiful singing of Miss Esther Coleman, a young contralto, who gave examples of unaccompanied songs by Cyril Scott, Frederic Austin, and the lecturer.

The poems of these songs could be apprehended and enjoyed in a degree that is exceedingly rare in the concert room.

E. E.

London, Monday Night

Birmingham Post
24.1.22

Women Musicians.

Women have made so much progress in music—the honour paid to Dr. Ethel Smyth is still fresh in our memories—that it is not surprising to hear that the Society of Women Musicians is a growing and flourishing organisation. It was founded as long ago as 1911, when "the modern women's movement for efficiency in musicianship"—to quote Mr. Percy Scholes—"reached the point where combination became possible and necessary." The founders were Miss Gertrude Eaton and Miss Marion Scott, and it has a number of very distinguished women-musicians among its members, including several composers, such as Miss Katharine Eggar and Miss Jane Joseph. The President for this year is Mrs. Norman O'Neill, and there is an interesting list of Saturday fixtures for this spring, including a discussion on "Why are the English considered unmusical by foreigners?" which has an additional piquancy in that Mrs. Norman O'Neill, who will open the discussion is herself a Frenchwoman. The Society is at the moment busied over a congratulatory address to Dame Ethel Smyth, and is still enjoying the satisfaction of the recent action of the Royal Philharmonic Society in admitting women "to equal privileges with men."

And Their "Society."

The main objects of the Society—the only one in the Kingdom for women only, I believe—are to provide a centre where women musicians can meet and discuss musical matters, and to bring composers and executants into touch with each other. Its membership is open to women composers, performers, teachers, and conductors, and men are eligible as associates. Among the latter are such well-known musicians as Mr. Herbert Bedford, Mr. O. G. Herford, and Mr. Harold Darke. The Society has a composers' section, and members can submit their works for advice and criticism, and a singers' section, which does the same service to singers. I was interested to hear that Mrs. Mary Davies, Miss Evangeline Florence and Madame Agnes Larcom are on the singers' committee. The Society's first president, by the way, was Madame Liza Lehmann, and Madame Chaminade was a later president. The right of women to some share in the management of those professional societies of which they form a large proportion of the members was only recognised in 1917, when Miss Lucie Johnstone became the first woman on the council of the London Branch of the Incorporated Society of Musicians. She, it may be noted, was one of the original officers of the Society of Women Musicians and is still on its council.

Daily Mail
19.2.22

A concert of works by English women composers was heard on Saturday evening at University College, Gower-street, W.C., under the auspices of the Incorporated Society of Musicians. There were names of 11 different composers on the programme. Two at least had the qualities to captivate the audience: Miss Mabel Saumarez Smith with a set of Béarnais folk-songs, dainty airs, arranged for duet and string quartet accompaniment with taste and deftness; and Miss Katharine Eggar with two movements from a piano quintet, lucid and shapely. There was no music of genius, but the work of these contemporary women composers made a thoroughly agreeable little concert.

♣ ♣ ♣

Musical Standard
11.2.22

Interesting Lectures.

At the first spring meeting of the Society of Women last week, Mr. Herbert Bedford gave a lecture on "Unac Song," with illustrating songs sung by the young contr Esther Coleman, whose contributions, beautifully ren cluded works by Cyril Scott, Frederick Austin, etc.

The lecture will be repeated on Thursday afternoon, 16, at Leighton House, when Miss Dora Labbette will illustrating songs with Miss Coleman; and on Thursday March 2, at the Poetry Book Shop, in Devonshire Stree ampton Row, when Miss Grace Crawford will share the tions with Miss Coleman.

♣ ♣ ♣

"UNMUSICAL ENGLISH."

Reason for a Foreign Prejudice.

At a meeting of the Society of Women Musicians, held at 74, Grosvenor-street, on Saturday afternoon, Mrs. NORMAN O'NEILL, president of the Society, opened a discussion on the subject "Why the English are thought to be unmusical by foreigners." The reason, in her opinion, was the foreigners' ignorance of the present-day musical life and activities of England. They formed their opinion upon the limited quantity of English musical productions in the nineteenth century, and in so doing were, she thought, justified in the attitude they assumed. A great change had taken place in these first years of the twentieth century, but the foreigners were ignorant of this change, and she considered that propaganda was necessary abroad to spread the knowledge of English music.

Mr. W. W. COBBETT said the leaders of fashion in England seemed to have a very small opinion of music. Politics and commerce always took a more prominent place in the life of English people than subjects of art. A well-known traveller abroad informed him that the foreigners thought we had a great reputation for music halls and variety turns, but very little for composers of serious music.

Morning Post
4.3.22

Birmingham Post
6.3.22

The Society of Women Musicians have issued their annual report, with a programme of fixtures for the coming months, including a discussion on "Why are the English considered unmusical by Foreigners?" several recitals, and practice meetings for concerted music. Particulars can be had from the Hon. Secretary, Miss Katharine Eggar, 74, Grosvenor-street, W.1.

Times Educational Supplement
4.2.22

OUR FUTURE IN MUSIC.

"It took 100 years to get us a bad musical reputation; it will probably take 100 years to get a good one," said Mrs. Norman O'Neill, the wife of the composer, at a meeting on Saturday, of the Society of Women Musicians, at 74, Grosvenor-street, W.

"Our reputation was built on the 100 years of passivity of the 19th century," she added, "when we had few great performers or composers, but now foreigners are waking up to the fact that we have made great strides during the last 20 years."

Daily Mail
6.3.22

odern Unacompanied Song.

E PRESS COMMENTS ON THE NEW MOVEMENT.

Musical Standard
20.3.22

—Under the title of "A Feature of the Season," Mr. W. bett contributed an article to "The Daily Telegraph" of 25. After reviewing unaccompanied song of all types, he th the new movement:

folk-song is not to be allowed a monopoly for the unac-ied voice, and we have had Mr. Herbert Bedford express-views to the Society of Women Musicians, himself compos-eral delightful songs without an accompaniment. He was te indeed in having the collaboration of Miss Esther Cole-d Miss Dora Labbette, for besides the first requisites of intonation, agreeable vocal timbre, and extended compass, lies have individuality and the power to express it, without naccompanied song would be but a bleak form of entertain-fts chief feature is its freedom. The singer can take all liberties with the rhythm and make the melody subservient ords. Singing of this kind is, if you like, merely a more way of reciting poetry. That is what singing used to be uld still be, but singers of the present day have become so e slaves of the accompanist that they cannot dwell on their such a way as to make them carry to the ear and the brain audience. They are too preoccupied with 'the other fel-give their whole attention to the words.

LONDON LETTER FOR WOMEN.

LONDON, Sunday Night.

The Unmusical English.

Mrs. Norman O'Neill, opening a discussion at the Society of Women Musicians on Saturday on "Why Foreigners Think the English an Unmusical Nation," observed that, as she was educated first in France, then in Germany, then in England, she could speak without bias. She seemed to have no doubt that foreigners in general do think us unmusical, but she gave as a reason for it the consoling statement that they are ignorant of modern musical life in this country, and judge us only by our musical stagnation during the nineteenth century. Mrs. O'Neill remarked that England's musical zenith was in the sixteenth and seventeenth centuries, though English people in general do not seem to know it. It is, however, by the last 150 years that we are judged on the Continent. When Germany was producing a line of composers running from Bach to Wagner, England produced nobody. When Poland, Russia, and Germany were sending out performers of the highest rank, England had none to send; and during the nineteenth century was invaded by brilliant foreigners who made all the music she knew. But a change came with the twentieth century—a change still mostly ignored abroad. We had had a bad musical reputation for one hundred years, and it may take another hundred to gain a good one.

How to Prove that we are Musical.

Mrs. O'Neill's view is that some propaganda is necessary to make the foreigner realise the change that has come to English music. The best works of our best composers should be introduced to foreign audiences, and our best performers, and even our best choirs, should be sent abroad. Something is being done in this way already, though it is not deliberate propaganda. Mrs. O'Neill mentioned the reputation Miss Winifred Christie has gained in America and the success of the London String Quartette in Spain, and added that English singers have made a great impression in Czecho-Slovakia with some of our beautiful sixteenth-century madrigals. A later speaker said that foreigners quickly perceived how little importance the average Englishman attaches to art, as compared with politics or sport, and, seeing the little interest English society takes in music, conclude we are unmusical, though it is admitted abroad that the English can write music of the circus or music-hall type. Indeed, it seems as though the foreign observer considers it rather unreasonable for us to claim artistic qualities, thinking we should be satisfied with our commercial eminence.

The Incorporated Society of Musicians announce a concert to take place on Saturday, the 11th inst., at the Botanical Theatre, University College, Gower Street, at 7 o'clock. The programme has been arranged by the Society of Women Musicians, and will consist of work by members of the Society.

Musical News 4.2.22

A SCRIABIN CAUSERIE.

Observer 19.2.22

The Society of Women Musicians did well in inviting Mr. Edward S. Mitchell to give a causerie on Scriabin yesterday. His account of the composer's growth in musical stature and in his psychological outlook on art was admirably lucid. After playing a couple of the early Chopinesque Preludes of Op. 8, Mr. Mitchell enlarged on the spiritual illumination that came to the composer about the age of thirty, and played the fourth Sonata, together with several of the shorter pieces of this early transitional period — "Fragilité," "Irato," and "Ironies"—that show Scriabin's power of making mood-music. Then the first of the big works laid out on philosophical lines —the fifth Sonata—was played, the themes being first presented alone, and their significance explained. Other illustrations followed, including the work in which the new radiancy of spirit culminated—"Vers la Flamme." Particularly helpful was Mr. Mitchell's brief discussion of the themes of the orchestral "Poem of Ecstasy"; for our conductors do not appear to think it worth while to give us any such help when we hear the work in its orchestral form. In all his illustrations Mr. Mitchell exercised the musicianly insight that we have become accustomed to finding in his playing, and that has made him so fine an interpreter of Scriabin.

W. R. A.

Observer 9.7.22

The Society of Women Musicians, 74, Grosvenor-street, W.1, announce that on Wednesday May 31, an evening reception will be given to representatives of women's colleges, schools and clubs.

Times Educational Supplement 27.5.22

WOMEN MUSICIANS.

The President, Mrs. Norman O'Neill, and Council of the Society of Women Musicians held a reception at the offices of the Society, 74, Grosvenor-street, last evening, the guests including, besides members, representatives of women's colleges, schools, and clubs.

The gathering was organised by Miss Katherine Eggar, honorary secretary. A short programme of music was contributed. The Society has been established nearly eleven years, its aims including the provision of a centre where women musicians can meet and criticise musical matters.

Morning Post 1.6.22

PROBLEMS OF BRITISH OPERA.

VIEWS OF DAME ETHEL SMYTH.

The Society of Women Musicians yesterday discussed the subject of "Problems of British Opera," with Miss Katherine Eggar in the chair, and Dame Ethel Smyth and Mr. Walter Hyde as speakers.

Dame Smyth said that the British Opera Company were quite right, at the present moment, to refuse to do new British works. The first essential was to establish themselves by the fine performance of works the big public already loved, and let the rest wait. The rehearsals alone for a new work would make its introduction prohibitive just now. The British Opera Company's enterprise was one of the pluckiest things she had ever heard of. Without subsidies, or the support of any wealthy man bearing its own financial burdens, it had undertaken its enterprise. But no national school of opera was possible without a fixed company in a permanent opera house. Travelling was fatal.

"MINIATURE OPERA."

She pleaded, too, for small operas, demanding but small companies and small orchestras, and gave some hint as to the nature of her own new work shortly to be produced by Mr. Nigel Playfair: this, it seems, lasts under forty minutes, and can be played with a companion such as "The Boatswain's Mate." With such an opera the risk for the manager was enormously lessened, and her advice to would-be opera composers, at present, was, "Think in miniature." A work of hers on these small lines was soon to be performed by Leeds amateurs, and she was already convinced it would be done perfectly. She had the greatest belief in the possibility of women writing successful condensed dramatic works, because "women go straight to the point," and she urged those women composers present not to be discouraged if the most modern harmonies did not feel to them to be their natural idiom: Rossini, she said, "wrote 'The Barber of Seville, in simple C-E-G chords, and it is, nevertheless, as immortal as Wagner."

TERRORS OF TOURING.

Said Mr. Hyde, "Dame Ethel Smyth dislikes travelling. So do I. I have to do it! But London is certainly not yet ready to become a permanent home for an opera company, and if we do, in time to come, settle in London we shall in fairness have to provide a second company to tour the provinces." He touched upon various problems. "You must have your own orchestra; scratch orchestras in the various towns won't do. And you must have a first-rate chorus." The new simplified scenery of Mr. Bernard was defensible on many grounds, including that of transport. The one opera, "The Magic Flute," with its seventeen scenes, used to take two railway trucks to tour: now its scenery travelled in one truck with that of five other operas. The simplification would be inevitably applied to many other works, but such operas as "Louise," "Aida," and "Carmen" would always require the old realistic scenery.

Amongst the many others who took active part in debate were Mr. Nicholas Gatty, who spoke as a composer, and Miss Baylis, of the Old Vic, who spoke as a producer.

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tenth annual conference of the Society of Women Musicians
ld at 74 Grosvenor Street, W.1, on July 7 and 8. On the
occasion, Dame Ethel Smyth and Mr. Walter Hyde spoke
The Problems of British Opera." Mrs. Norman O'Neill is
ent of this society.

Musical Standard
15.7.22

SOCIETY OF WOMEN MUSICIANS.

BRITISH OPERA.

On Saturday afternoon, at the tenth annual Composers' Conference, with Miss Eggar in the chair, "The Problems of British Opera" were outlined and bravely faced by a number of well-qualified speakers. There is hardly anybody better qualified than Dame Ethel Smyth to deal with the question, and the society was happily advised in inviting her to open the discussion. Her remarks were a reiteration of the opinions which she expressed in an article in these columns a week ago; that it would be madness for any British opera company to attempt to produce a new British opera at the present time (bearing out her opinion with her experience at Covent Garden with "The Wreckers"), and that in future her work would be to aim at a reduction of the numbers in the orchestra, so that an extra rehearsal or two could perhaps be paid for by a benefactor without causing a crisis in the financial world, and also so that the singers could be the more easily heard.

Mr. Walter Hyde told of the difficulties with which a travelling company must contend. He welcomed Mr. Oliver Bernard's new scenery (except in 'geographical" operas such as "Aida," "Louise," and "Carmen"), if only for the reason that, whereas with the old scenery two trucks were required to move "The Magic Flute" from town to town, with the new mounting five operas could be transported on one truck. He stated his belief that nothing in the way of progressive British opera could be established until the educational system of the country regarded music through a more enlightened mind.

Mr. Nicholas Gatty's view was that no definite style of British operatic singing and composing was possible until we heard less foreign opera; and that if we must hear nothing but foreign opera let us have better translations.

In a note upon the above discussion "Musicus" writes:

It is too often forgotten that the term "opera" connotes to the vast majority of people such names as "Faust," "Carmen," "Pagliacci," &c., and to a less vast majority "Samson and Delilah," "Lohengrin," and "La Bohème," &c.; if the term is extended to include unknown titles, then the word "opera" (to these people) ceases to have a meaning. For the "opera-lovers" of this country (especially in the provinces) are the most rigidly conservative people in the world. Nothing will ever move them to "chance" a new British opera, be they never so patriotic; many of them wait all the year for their opera week, and then can afford to go to only four, or at the most five, of the eight performances, and those four or five are picked out in no spirit of adventure. The main hope for the development of a definite national operatic style is in such fraternities as that at Glastonbury. Our national style, when it comes, will not be that of Covent Garden but that of Glastonbury.

Daily Telegraph
10.7.22

WOMEN MUSICIANS.

Commerce and music are not so widely separated that they cannot on occasion join hands for their mutual advantage. Both partners must have derived considerable enjoyment from the pleasant little concert at which the Society of Women Musicians were the guests of the Efficiency Club for women in business and the professions at Messrs. Novello's Rooms in Wardour-street, on Friday night. The programme, too, was admirably designed to give a survey—however brief—of what is being accomplished by women in the world of music. Dame Ethel Smyth has, of course, long since won a distinguished place there, and it was only fitting that a movement from her attractive Quartet in E minor should have been selected as a stimulating introduction to the proceedings. Between this and Miss Katharine Eggar's Quintet for piano and strings came a number of songs, instrumental solos, and recitations to music, most of which were as remarkable for the variety of artistic and technical problems which their respective composers had set themselves as they were for the praiseworthy level of accomplishment displayed. The latter quality was conspicuous in the graceful settings by Miss Alma Goatley of five songs of Sappho, charmingly sung by Miss Dorothy Collins to the accompaniment of the composer (piano), Miss Rowena Franklin (violin), and Miss Stella Fife ('cello). Miss Kathleen Richards, too, has been very happy in giving a new twist to old forms in her Minuet, Gavotte, and Gigue for piano, and thoroughly competent work also was offered by Miss Joan Spink in her arrangements for voice and strings of some beautiful Irish folk-songs, and by Miss Jane Joseph in a set of two-part songs for female voices.

Morning Post
6.11.22

WOMEN COMPOSERS.

Now that women are seriously considered and taught as students of composition they respond by claiming serious attention as composers. Ten of them established the claim on Friday when the Society of Women Musicians, at the instigation of the Efficiency Club, gave a concert at the Novello Hall. The piano solos of Miss Kathleen Richards, Miss Dora White's accompaniments to recitation, Miss Susan Spain-Dunk's viola solos, Miss Joan Spink's way of preparing Irish folk songs, Miss Jane Joseph's devising of vocal duets, all this was evidence that the process of emancipation is proceeding rapidly. There were examples of pioneer work, too, in the chamber music of Dame Ethel Smyth and Miss Katherine Eggar.

Daily Telegraph
21.10.22

A special concert of works by women composers will be given on Friday evening, Nov. 3, at Novello Hall, Wardour-street, at eight p.m. The concert is being given by the Society of Women Musicians at the invitation of the Efficiency Club for Women in Business and the Professions, and its main object is to give further publicity to the compositions of our leading women musicians. Dame Ethel Smyth, the Misses Katherine Eggar, Kathleen Richards, Jane Josephs, Joan Spink, Alma Goatlay, and others will be represented on the programme. Admission is by invitation card only, to be obtained from the Efficiency Club, c.o. The Triangle Offices, 60 and 61, South Molton-street, W. 1. A stamped addressed envelope should be enclosed.

WOMEN MUSICIANS.

A FLOURISHING ORGANISATION.

Women have made so much progress in music, says a writer in the "Birmingham Post"—the honour paid to Dr. Ethel Smyth is still fresh in our memories—that it is surprising to hear that the Society of Women Musicians is a growing and flourishing organisation. It was founded as long ago as 1911, when "the modern women's movement for efficiency in musicianship"—to quote Mr. Percy Scholes—"reached the point where combination became possible and necessary." The founders were Miss Gertrude Eaton and Miss Marion Scott, and it has a number of very distinguished women-musicians among its members, including several composers, such as Miss Katherine Edgar and Miss Jane Joseph. The president for this year is Mrs. Norman O'Neill, and there is an interesting list of Saturday fixtures for this spring, including a discussion on "Why are the English considered unmusical by foreigners?" which has an additional piquancy in that Mrs. Norman O'Neill, who will open the discussion, is herself a Frenchwoman. The society is at the moment busied over a congratulatory address to Dame Ethel Smyth, and is still enjoying the satisfaction of the recent action of the Royal Philharmonic Society in admitting women "to equal privileges with men."

The main objects of the society—the only one in the Kingdom for women only—are to provide a centre where women musicians can meet and discuss musical matters, and to bring composers and executants into touch with each other. Its membership is open to women composers, performers, teachers and conductors, and men are eligible as associates. Among the latter are such well-known musicians as Mr. Herbert Bedford, Mr. O. G. Herford, and Mr. Harold Darke. The Society has a composers' section, and members can submit their works for advice and criticism, and a singers' section, which does the same service to singers. I was interested to hear that Mrs. Mary Davis, Miss Evangeline Florence and Madame Agnes Larcom are on the singers' committee. The Society's first president, by the way, was Madame Liza Lehmann, and Madame Chaminade was a later president. The right of women to some share in the management of those professional societies of which they form a large proportion of the members was only recognised in 1917, when Miss Lucie Johnstone became the first woman on the council of the London branch of the Incorporated Society of Musicians. She, it may be noted, was one of the original officers of the Society of Women Musicians and is still on its council.

Cape Argus
10.3.22

Christian Science Monitor, Boston
12.8.22

Women Musicians Hold A Composers' Conference

London, July 14
Special Correspondence

THE Society of Women Musicians held its tenth Annual Composers Conference in London on Friday evening, July 7, and Saturday afternoon, July 8. Following the precedent of former years, the speakers at the first meeting were drawn from members and associates of the society, while at the second distinguished guests were invited to speak. The subjects selected for debate had been chosen with a special view to the matters which seem to require attention directed toward them at the present time.

On July 7 the topic was "The Importance of the British Composers of the Later Nineteenth Century, in Relation to Their Environment, Their Achievements and Their Influence."

Of late there has been a tendency, both abroad and in England itself, to regard the British renaissance in music as a growth of the last 15 years, and to belittle or ignore the pioneers upon whose work the present structure rests. These men need apprehend nothing from the judgment of posterity, for their work was sound, sincere, unselfish, and often touched with genius, but it is only fair that their immediate successors should also realize and acknowledge the great services rendered by Sullivan, Parry, Stanford, Mackenzie, Cowen and Elgar.

Such, then, was the theme upon which Mr. Norman O'Neill, Miss Kathleen Richards (Mrs. Benjamin Dale) and Mr. Thomas Dunhill spoke in succession. They are all well-known as composers themselves, and were introduced by a chairman, Mme. Lily Henkel, who has worked persistently to further the performance and appreciation of British music.

Appreciation of an Outsider

Mr. O'Neill said he proposed to offer his appreciation as that of an outsider, for he had studied abroad. He considered that British music, which had reached a great height in the Elizabethan age, had declined steadily till it reached its lowest point in Victorian times, at which period it was "sweet and low." Then came the pioneers. He considered their greatest achievement was the freeing of British music from the Mendelssohnian influence; they also avoided being swamped by Wagner, as many composers abroad had been, though he confessed some had only narrowly escaped being swamped by Brahms.

Miss Kathleen Richards followed with an excellent sketch of the general conditions prevailing in music during the Victorian period in England, and paid sympathetic tribute to the wonderfully educative work carried on by a foreigner, Sir August Manns, at the Crystal Palace Saturday concerts. She spoke of him as "The Father of the British Renaissance." She closed by brief but penetrating critical analyses of the work and styles of Mackenzie and Elgar.

Mr. Dunhill dealt more especially with the effect the forerunners had had upon the present generation, and brought out the fact that whereas the late nineteenth-century British composers had owed most to foreign

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Women composers are being honoured by a concert of their works to be given at 8 p.m. on November 3rd, at 160, Wardour Street, W., by the Society of Women Musicians.

Modern Unaccompanied Song.

By Scrutator.

The idea of modern unaccompanied song is:
a vocal line complete in itself,
able to create its own atmosphere,
containing its own ornament, and
composed in such a way as to be
dependent upon no external harmonic explanation.

A Year's Progress.

IT is now practically a year since the date of the first lecture on the subject (before the Society of Women Musicians), from which the movement may be said to date. Those interested in it realised from the outset the inevitable difficulties that beset every move in a new direction; but notwithstanding these, considerable progress has been made. Let us see how the idea has been received in various quarters.

Observer 17.2.24

WOMEN COMPOSERS.

Works by members of the Society of Women Musicians, heard at 74, Grosvenor-street, were chiefly of modest pretensions. A sonata for violin and piano by Bertha Boulter was well laid out, cleanly built, and tuneful. Its sober old-world air contrasted strongly with the much less skilfully planned viola sonata of Dorothy Fox, a three movement work clearly immature. Of the songs, Fiona McCleary's three (to German and French text) were the most attractive. There was subdued but vital feeling in the lied "Frühlingsfeier." In Cynthia Cox's "The Happy Tree" and "Fountain Court" the search for suitable means of expressing emotion was at least partially successful. Helen Fothergill, in "Dawn," attempts a good deal more than she can compass.

Other songs, by Agnes Lambert and Dora Pridham, were just innocent ballads, that, in conjunction with the more serious strivings of the essayists in sonata and art-song form, served at least to show the diversity of aim and achievement among the Society's members.

W. R. A.

Times 18.2.24

SOCIETY OF WOMEN MUSICIANS.

This society gave a programme of works by composer-members on Saturday afternoon at the Royal Asiatic Society's Rooms, Grosvenor-street. A sonata for violin and piano by Bertha Boulter proved to be a work of some strength, cast in the style and idiom of Brahms, speaking roughly for purposes of general description. A set of variations for slow movement, though musicianly, was perhaps the weakest section, while a final fugue with a chromatic subject was interesting for the way in which the two instruments combined to work it out. Of a number of songs by various composers we preferred the ambitious failures of Fiona McCleary to the superficial successes of Agnes Lambert. We were unable to hear a sonata for viola and piano by Dorothy Fox.

Musical News 4.11.22

MISS ROWENA FRANKLIN.

Miss Franklin played Wieniawski's D minor Concerto at the Steinway Hall on Friday with a clear knowledge of what the violin ought to be able to do; that is to say, the whole thing sounded as if she were in love with her fiddle, and with fiddle passages as such, and not distressed by the fatuity of the composition—which is the only way of playing Wieniawski. Mr. Kiddle's accompaniment was a real help.

Musical Standard 26.1.23

Arts Gazette 29.1.23

Norman O'Neill's Lectures.

Nothing is more gratifying than to hear a man who not only knows but does the job on the various ways of doing it. Norman O'Neill has made a speciality of writing music to stage plays. Everyone remembers his extraordinarily apt incidental music to Sir James Barrie's "Mary Rose." It is not astonishing therefore that a lecture by him on that particular form of composition should be full of interesting points of view and of practical hints as to the ways and means by which the many difficulties may be overcome. When, as he did at the "Society of Women Musicians," he brings his humour to bear upon certain aspects of these problems, the result is as bright as it is instructive. He had many interesting things to say on the music written to underline a dramatic situation. One remark of his which was discussed after the lecture struck me as particularly worthy of note. "Such music," said the lecturer, "should not to be specifically melodic but should lay great stress on harmonic and instrumental values." Nothing could be more judicious. The precise contour of a tune far from adding to the intensity of the beauty of the spoken words would only divert the attention from them, whilst the very vagueness of a harmonic texture without an assertive melody would deepen the atmosphere and emphasise the import of the actors' lines.

On the subject of *entr'acte* music the lecturer also held views which deserve to be pondered by managers who are seriously concerned with that part of the entertainment. A great mistake which managers with a real feeling for music are apt to make is to fill the intervals with works such as are heard in the concert room: quartets, sonatas, even symphonic poems. The result must necessarily be negative, because the general conversation would make listening impossible for the (probably small) portion of the audience disposed to do so. If there must be music in the intervals let it be light and subdued, but—and that is the main point—let it be germane to the play. It should not destroy the impression of a fine act and it should prepare us for the contents of the next. *Entr'acte* music thus conceived, in conjunction perhaps with a darkening of the house before the beginning of each act (it was done in the performance of "Mary Rose") becomes an art in itself, requiring a great measure of taste and experience and while defeating some of the arguments against this form of musical recreation, might add not a little to the artistic success of a play worth the trouble.

Every woman 29.2.24.

WOMEN MUSICIANS

AN interesting programme of works by members of the above society was given on Saturday, February 16, at 74, Grosvenor Street, W. It included a sonata for violin and piano, by Bertha Boulter—already known to many as the composer of two mystery plays recently given at St. Silas's, Kentish Town. The sonata is a well-written, musicianly work. Played by Mmes. Marian Jay and Ada Thomas (Lady Heath), it made a good impression. Another sonata—this time for viola and piano—by K. Dorothy Fox, was interesting and showed originality. Several groups of songs, of varying merit, were heard, the composers being Fiona McCleary, Agnes Lambert (whose songs were delightfully sung by Miss Evangeline Florence), Cynthia Cox, and others. Mme. Amina Goodwin, herself a composer-member, was unfortunately prevented from taking part, but her place was filled by her pupil, Miss Beatrice Bellini, who played Mme. Goodwin's brilliant Toccata in A major.

The Society of Women Musicians, founded 12 years ago by a group of prominent women musicians, has as one of its main objects the encouragement of women composers. The performances of members' works, which take place once a term, are a great help to those who might otherwise find difficulty in obtaining a hearing. A Composers' Conference is held every summer, and lectures and discussions on various subjects connected with music, besides purely musical events, are arranged throughout the year; other activities amongst the members being chamber music and orchestral practices, conducting, and madrigal singing.

The society has its headquarters at 74, Grosvenor Street, W.1. It is very much alive, as shown by its steadily increasing membership, and may fairly claim to fulfil the aims and purposes for which it exists. It may be of interest to record that Mme. Liza Lehmann, the well-known composer, was the society's first president. In the present year this office is held by Mme. Agnes Larkcom, F.R.A.M., and Dame Ethel Smyth, D.B.E., D.Mus., is an hon. vice-president. Miss Katharine Eggar and Miss Marion Scott are respectively the hon. secretary and hon. treasurer.

Daily Telegraph 18.2.24

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SOCIETY OF WOMEN MUSICIANS

Chopin and Liszt were the only intruders in a programme of music by members of the Society of Women Composers given in 74, Grosvenor-street, on Saturday afternoon, and one did not need to be an ardent feminist to grudge even this modest outside assistance, since the first was represented by the nerveless Nocturne in E, and the second by one of the most commonplace of the Rhapsodies. Perhaps, though, the choice was to be attributed to a desire on the part of Miss Beatrice Bellini to demonstrate the supremacy of the feminine mind in music. Certainly, the rest of the programme gave us a good deal of vigorous and earnest writing, the most favourable example of these qualities, perhaps, being a Sonata for viola and piano by Miss K. Dorothy Fox. The three movements are not too well contrasted, but they form an interesting, if sometimes rather tentative, essay in writing for an unduly neglected instrument. Another Sonata, for violin and piano, showed Miss Bertha Boulter happier in an industrious fugue than in a set of variations, but happiest of all in the brisk dialogue of a neatly-devised scherzo. Of the songs, Miss Cynthia Cox's "Fountain Court" and "The Happy Tree" had a bolder design and a more personal idiom than had most of the others, though the finished style of Miss Evangeline Florence made three trifles by Miss Agnes Lambert pleasant hearing.

Daily Mail

WOMEN MUSICIANS.

MEN REPLACING THEM IN MANY ORCHESTRAS.

Women musicians in some London orchestras are being replaced by men. Many of the women were engaged during the war, and, owing to unemployment among men musicians, many theatres and other places of entertainment are making it a rule to engage men only.

An official of the Society of Women Musicians said yesterday that conditions generally in the profession were very bad, and many women instrumentalists were losing their jobs owing to the protests of male musicians.

Very few of the theatres will take any women in their orchestras now, a *Daily Mail* reporter was informed at the Stoll offices. "For some years we had a good many women in our bands," said an official, "and as they gradually dropped out, owing to marriage and other causes, men were engaged to fill their places. We now have ten men to every woman in the orchestras in our district theatres."

The members of a ladies' orchestra which has been playing in an Oxford-street restaurant have just received notice of dismissal.

30 Morning Post 4.2.24

PIANO DUETS.

Possibilities of Four-Handed Playing.

Mr. Benjamin Dale lectured before the Society of Women Musicians on Saturday on the possibilities of the pianoforte duet. He said the historian and traveller, Dr. Burney, seemed to have been the first to publish a composition in duet form. He published four sonatas in 1777. No doubt the limited compass of the clavichord and harpsichord accounted for the duet not appearing earlier. Nowadays nearly every orchestral work of proved value was to be had in an adequate four-handed arrangement, but discrimination was necessary.

By degrees he had become himself a fervent admirer of Brahms, after he had learnt to know the four symphonies by means of duet playing. Debussy's "L'Après-Midi d'un Faune" and his symphonic sketches "La Mer" made satisfactory duet arrangements, as also did the Slavonic dances of Dvorak and the Norwegian dances of Grieg. By duet playing pianists could also study and enjoy many of the masterpieces of organ music, particularly Bach.

Mr. and Mrs. Dale illustrated the lecture by duets from some of the composers mentioned.

Musical Mirror - March 1924

POSSIBILITIES OF PIANO DUETS.

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The historian and traveller, Dr. Burney, remarked Mr. Dale, seemed to have been the first to publish a composition in duet form. He published four sonatas in 1777. No doubt the limited compass of the clavichord and harpsichord accounted for the duet not appearing earlier. Nowadays nearly every orchestral work of proved value was to be had in an adequate four-handed arrangement, but discrimination was necessary.

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Daily Telegraph 29.2.24

ELIZABETHAN FESTIVAL.

The second Elizabethan Music Festival opened last night at the Kingsway Hall, and was not long in conveying the impression that it was the projection of minds as full of light as of conviction and zeal. Last year the first of these festivals pursued a rather tentative course, as if it were not very sure of the wherefore of its existence. This year, as it seems, both the wherefore and the whereto are equally clear to competitors and judges alike. It is obvious that the root cause of this brave movement is to perpetuate a national glory which we were at one time in great danger of losing past recall; the wealth of Tudor and more especially Elizabethan music which has been discovered and preserved during the last few years is beyond human computation, but—be it remembered this recovery was by no means in the nature of things only through the divine discontent of a few ascetic musicians has it been brought about at all. It was possible to realise, too, during the competitions last night, a little of the ultimate effect of this revival. Reformation will always follow renascence, provided that man does not attempt to ride the elements; in that sense history repeats itself endlessly. So with this Elizabethan Festival; if this great and noble heritage of vocal music is allowed to tell its own tale, without the intrusion of speculation or pedagogy, who can doubt that the land will in after years ring again with glad, single-hearted, clear-voiced song—music that must be sung, because no other medium is adequate?

The festival began—after considerable delay—with instrumental music—for four, five, and six solo string instruments. These were judged in the Great Hall by Dr. Vaughan Williams and Mr. Edgar Cook. It was interesting to note that the Society of Women Musicians had entered for each of these classes. In the Lecture Hall Mr. Harold Craxton, Mr. Frederick Moore, and Mr. Darke were using their discernment for the benefit of piano soloists, who were submitted to such tests as Farnaby's "Pawle's Wharf" and Bull's "King's Hunt." It was great pity that the hall was so acoustically inefficient for the accurate hearing of these pieces. To-night at 6.40 choirs of various composition will compete. The competitions are open for public hearing on payment of 6d for each person.

ELIZABETHAN MUSIC.

LONDON FESTIVAL BEGUN.

The Elizabethan Music Competitive Festival, which was begun last night at Kingsway Hall, W.C., will last a week, and will exhibit all the aspects of the old masters of the "golden age" of English music.

Last night there were nine competitions for instrumentalists and soprano soloists. String sextets played the two Fantasias of William Byrd—beautifully serene and flowing works which form a prelude to the history of chamber music. The pianists had two gems of virginal music to play—John Bull's "The King's Hunt" and a Galliard of Weelkes. The sopranos sang Dowland's stately song "If my Complants," and Rosseter's gay and tuneful "When Laura smiles."

Dr. Vaughan Williams, Mr. E. T. Cook, Mr. Harold Craxton, Mr. Frederick Moore, and Dr. Harold Darke adjudicated, and awarded first places to: Mr. Richard Worrall's quartet, Miss Elsie Owen's quintet, the Society of Women Musicians (for Byrd's second Fantasia), Miss Doris Oldroyd's sextet, Miss Beulah Forster and Mr. Arthur Rogers (organists), Miss Ursula Rothery and Mr. Guy Baron (pianists), and Miss D. Clarke and Miss B. M. C. Daniel (soprano).

Daily Telegraph 4.4.24

SIR CHARLES STANFORD

FUNERAL IN THE ABBEY.

The casket containing the ashes of Sir Charles Villiers Stanford was laid to rest yesterday in a grave in the north choir aisle of Westminster Abbey, beside the graves of Purcell, Croft, Blow, and Sterndale Bennett. The shades of eminent scientists, too, hover round this section of the Abbey, which has come to be known, as it more than ever deserves, by the name of the Musicians' Aisle. The interment of Sir Charles was an occasion of more than ordinarily intimate impressiveness, for to the haunting beauty of the Service for the Burial of the Dead there was added the rendition of compositions of the departed master himself. These were played by the orchestra of that organisation, with the conductorship of which Sir Charles Stanford's name must ever be associated, the Royal College of Music. And, appropriately, it was Sir Charles's immediate successor, Dr. Adrian Boult, who acted as conductor.

The nave and transepts were open to the public, and the great Abbey was well filled soon after eleven o'clock, half an hour before the service was to begin. Personal friends and officers of musical and other institutions who were admitted by the West Choir door constituted a wonderful representation of the widespread affection and esteem in which Sir Charles was held, as well as a strikingly eloquent homage of the musical world. Shortly before the service the orchestra played Stanford's Prelude to "Stabat Mater," and this was succeeded by the slow movement from "L'Allegro" symphony. Throughout this, one of the most noteworthy of the works of the composer, there is a dominating strain of mourning, its concluding poignant notes, in particular, furnishing, in exquisite melody, a wondrous glimpse of the other world; and its superb interpretation by the instrumentalists by whom its author was so beloved, invested the old Abbey with an atmosphere of ineffable sadness.

The coffin containing the cremated ashes had remained throughout the night in St. Faith's Chapel. The Dean of Westminster (Bishop Ryle), with Canon Barnes, Canon De Candole, the Precentor (the Rev. L. H. Nixon), and the Rev. J. Perkins, and the choir formed in processional order at the west door and proceeded through the nave to the Sanctuary, to the singing by the choristers of Dr. Croft's setting of the opening sentences of the Burial Service. The coffin, draped with the Abbey pall, was placed on a catafalque in front of the Sanctuary, and there, surrounded by six great lighted candles, it remained during the first portion of the service. The Psalm "I will lift up mine eyes unto the hills" was sung, and the reading of the immortal Lesson from the First Epistle to the Corinthians was followed by the anthem, "The Lord is my shepherd," set to music by Stanford.

Then the coffin was borne in a re-formed procession to the grave in the North Choir Aisle, the choir singing "Man that is born of a woman" to the music of Croft and Purcell. Only the principal mourners accompanied the clergy and the choir to the tomb, beside which a sad solitary figure, that of Lady Stanford, had all through the service been seated. To those in positions from which a view of the aisle is possible the spectacle was one of immense impressiveness. The clergy were surrounded by the choristers, in their striking red cassocks and white surplices; and the recital of the prayers by the Dean and Precentor came in solemn, mournful cadence to the ears of the great congregation in the nave. The music of Stanford was heard once more in the hymn, "Now the labourer's task is o'er"; then a brief sixteenth-century prayer was said, and the playing by the orchestra of their departed master's Funeral March from "Becket," with its final startling cymbal-crashing effects, brought memorable service to a close.

Though it had been requested that no flow should be sent, there were several wreaths, thos placed on the grave including one from the Elizabethan Madrigal Society and another from the Leeds Philharmonic Society.

The principal mourners, in addition to Lady Stanford, were Mr. and Mrs. Guy Stanford (son and daughter-in-law), Miss Geraldine Stanford (daughter), Mr. and Mrs. Harry Plunket Greene, Lady Maud Parry, Sir Hugh Allen, Sir Alexander Mackenzie, Mr. G. A. MacMillan (hon. secretary of the Royal College of Music), and Mr. W. Barclay Squire. Members of the council of the Royal College of Music who attended were: Lord Stuart of Wortley, the Hon. H. Lyttelton, Mr. Raymond Fennell, Mr. Lionel Benson, Mr. B. Richmond, and Mr. J. A Fuller-Maitland.

Among the others present were: Sir Squire Bancroft, Madame Kirkby Lunn, Miss A. Beatrice Darnell (lady superintendent, Royal College of Music), Mr. Edward German, Mrs. Alfred Lyttelton, Dr Gerald Harper (Royal College of Music), Mr. Bruce Richmond, Mr. W. Herbert Evans, Mr. J. F. R. Stainer (Mendelssohn Scholarship Committee), the Master of Trinity (representing Trinity College, Cambridge), Mr. J. Mewburn Levian (hon. secretary, representing the Royal Philharmonic Society), Miss Phillis Wetton (sister of Lady Stanford), Mr. E. J. N. Polkinhorne (Bursar, Royal College of Music), the Rev. Wilbur Ennis (representing Sir Dan Godfrey and the Bournemouth Municipal Orchestra), the Rev. R. St. J. Parry, Mr. J. F. R. Stainer (Mendelssohn Scholarship Committee), Mr. W. H. Leslie (Master of the Worshipful Company of Musicians), Mr. W. H. Evans, Sir John Barran (representing the Leeds Musical Festival executive) and Lady Barran, Dr. Arthur Somervell (principal inspector of music to the Board of Education), Dr. W. A. Aikin (society of English Singers), Mr. H. W. J. Chipchase (Stock Exchange Male Voice Choir), Mr. Cecil Brodrick, Miss K. Eggar (Society of Women Musicians), Mr. E. Mathews (chairman, Associated Board of the R.A.M. and the R.C.M.), Sir Guy and Lady Campbell Mr. P. Leslie Agnew (Royal College of Music), Dr. C. Macpherson (St. Paul's Cathedral), Mr. W. H. Brereton (Royal Society of Musicians), Miss Marion M. Scott (hon. secretary, Royal College of Music Union), Mr. Bruce Richmond, Mr. Basil Johnson (Precentor of Eton).

Sir Martin Conway, Mr. Leslie Boosey, Mrs. A. Macmillan, Mr. F. Bridge, Mr. H. W. Squire, Mr. Kennerley Rumford, Colonel John C. Somerville (commandant, Royal Military School of Music), Mr. A. H. Dymond, Mr. Tivadar Nachèz, Lieut.-General Sir Launcelotte Gubbins, Dr. W. H. Harris, Dr. H. G. Ley, Dr. Charles Harriss, Bishop G. F. Browne, Sir W. M'Cormick, Mr. Walford Davies, Colonel Sir Charles Burn, the Rev. E. Lyttelton, Major J. Riky (Royal Irish Academy of Music, Dublin), Mr. Claude Aveling (registrar of the Royal College of Music), Mr. and Mrs. Knapp Fisher, Mrs. Coleridge Taylor, Mr. Toplis Green, Major and Mrs. Holmes, Mr. W. Dean, Lady Hope, Mr. Douglas Wells, Mr. J. H. Green (representing the Leeds Philharmonic Society), the Rev. C. R. Taylor, Mrs. Tennyson-d'Eyncourt, Lady Cohen, Dr. A. Mann (Society of Musicians), the Rev. J. Norris Lee, Mrs. Ward-Johnson, Mr G. R. Crawford, Mr. A. Bingham, Colonel A. Courtenay, Professor Newall, Mrs. R. Grosvenor, Lady Marjory Merrian, Mrs. Raymond Maude, Mr. Charles Maude, Dr. C. Macpherson, Sir Charles Burn, Mr. F. Chance, the Hon. Mrs. Henn Collins, Sir Henry and Lady Harris, Sir Lawrence Jones, the Rev. C. Tonsonby, Mr. Fleet Cobb, Captain Dalrymple, Mr. Allen [illegible] (Incorporated Society of Musicians).

"Daily Telegraph" 10.11.25

Society of Women Musicians.—Dr. George Dyson on "The Technical Appreciation of Contemporary Music," 74, Grosvenor-street, S.

15.11.25.

Society of Women Musicians, 74, Grosvenor-street.—Annual General Meeting, 3

"The Lady" 29.1.25

A Causerie on Music.

The Society of Women Musicians, of which Miss Fanny Davies is President, held an interesting meeting at 74, Grosvenor Street, W., on Saturday afternoon. Miss E. M. G. Reed, editor of "Music and Youth," was to have spoken on "The Social Side of Music," but was unable to be present through illness, so several of the members gave brief speeches instead. Speaking of rhythm, Miss Cox said it was a tremendous life force, and reminded her listeners that life itself was maintained by regular heart beat, pulse, and lung action, and it was because rhythm forms the essence of music that it constituted such a social attraction. It was singing your part with other people that did you good, or, in the same way, playing in an orchestra. To get up and sing "God Save the King" by oneself was not exhilarating, but to sing it with a crowd thrilled you. The speaker concluded by saying music was the most social of all the arts. Miss Goatley humorously lamented the fact that the social side of music wasn't brought out enough. She urged music-lovers to try to meet together in their homes occasionally and play and sing themselves. Lady Harris said she considered that if amateurs were to have good music among themselves, the presence of a professional to keep them up to the mark was essential, and then, of course, the question of expense came in. Another speaker referred to "the perfect craze for canned music" we were suffering from, including wireless and the gramophone, and said she thought the latter was not music, but could be an aid to it. One of the most interesting speeches told of the formation of a children's band. All the little performers were very poor, and between the ages of six and eight. Yet gradually they became proficient enough to conduct for themselves and play music to accompany various fairy stories and rhymes. Their instruments were drums, tambourines, bells, and the triangle.

"Musical News" 31.1.25

'THE SOCIAL SIDE OF MUSIC'

'The Social Side of Music' was the subject for the meeting of the Society of Women Musicians last Saturday. Owing to the illness of the lecturer, Miss Reed, Editor of *Music and Youth*, four members dealt with the subject, each from a special standpoint.

Miss Dorothy Erhart, Mus.Bac., was in the chair. The subject was introduced by Miss Cynthia Cox, one of the younger professors of the Royal Academy of Music. She showed that music in its origin was a social instinct, there was no such thing as solo music. In the present day music, dance music especially, was the most sociable of all arts. People met in a common purpose—to make music together. Miss Cox then spoke of joint music and resultant joy. The joy of creation is the highest joy known to mankind, emotions were aroused and deepened, they were also liberated and enhanced through lack of self-consciousness. 'God save the King' as a solo is bereft of life, whilst in massed song it is an inspiration.

The social side of music from the child's point of view was taken by Miss Louie E. de Rusette, Musical Director at the Rachel McMillan Training Centre. She gave a practical example of collective music-making on the rhythmic, creative basis.

At a Playhour a number of children met weekly for musical recreation. Different forms were tested but each failed to satisfy until a band was formed. This belonged to the children entirely: they decided upon and mastered their simple instruments, took control as conductors, chose their music for instrumental, vocal and dramatic interpretation. It was a 'real' band, and theirs was the joy of creation.

'We have met together, now let us have a little Handel,' this was the keynote of the next contribution by Miss Alma Goatley, who urged the need of gathering together, of sharing. She deplored the lack of friendly spirit to-day and said, 'Let us do something together, even badly: let us meet as music lovers, have musical evenings, do things in an amateur way in our own homes. Thus we shall keep the social side alive and get away from apathy.' 'It is far better to make music than to be always listening' was Miss Goatley's closing comment.

The last speaker, Lady Harris, was imbued with the missionary spirit. But first she spoke of the Victorian days when music was always after dinner. Now it never was, and the reasons were, the war cutting out five years of culture, the higher standard of music of the present day, and the difficulty of amateurs and professionals meeting together. Lady Harris showed the great need of music to the community. One form in which she had taken part was in a singing class for maidservants, it supplied a real need and was looked forward to keenly. A sixpenny concert was also instanced in North London, where classical music was played and the audiences numbered between 200 and 300. That music should be widespread, was Lady Harris's desire.

The discussion was free and comprehensive. The first query dealt with the uplifting of the masses. Miss Goatley's solution was, 'Whatever is chosen, play accurately, and thus bring up the standard. If you please them, they will try to please you.' To which Miss Eggar added 'Gradually, humorously it may be, and tactfully.' In challenging present-day apathy one speaker argued that it was the reverse: so far music had not been sufficiently respected. Miss Heitland's verdict was that the present-day attitude was part apathy, part stupidity. There was a craze for 'canned music,' it was lazy but passing.

MUSIC IN THE HOME.

WIRELESS LEADS TO DECAY OF OLD CUSTOM.

The decay of the old custom of making music when people met together was deplored at a meeting of the Society of Women Musicians yesterday afternoon. The subject under discussion was "The Social Side of Music," which all the speakers agreed was in need of emphasis at the present time.

"In the old days, when musicians and lovers of music met together, they would say, 'Let us have a little Handel,'" said Miss Alma Goatley, the song-writer and composer. To-day it was a rare thing for people to meet together to make music in the home. If you went out to spend an evening anywhere, you found people sitting with earphones on their heads all the time. It was far better, she declared, for people to play and sing themselves, even if they did it badly, than to be always listening.

Another speaker who stressed the same point was Lady Harris, who said she felt like calling herself a Victorian aunt, because she could remember so well the old Victorian days when there was always music after dinner, a custom that had entirely died out among the present generation of hostesses.

On the side of music in education, Miss Louie de Rusett gave an interesting account of the formation of a children's band among a group of very poor children in London, and spoke of the enthusiasm with which the children had mastered simple instruments and learnt how to conduct.

Miss Cynthia Cox, a professor of singing at the Royal Academy of Music, described music and dancing as the only two social arts, because they were based on rhythm, the most powerful force in the universe.

"Time and Tide" 7.2.25

IN THE TIDEWAY

The Society of Women Musicians has completed thirteen years of work. Study of its 1924 Report shows good work done, financial position strengthened and general advance made with the objects of the Society.

WOMEN IN CONFERENCE.

The thirteenth annual report of the Society of Women Musicians shows satisfactory progress. The society was founded in 1911, survived the War, and is now housed at 74, Grosvenor-street, S.W., and has as president Miss Fannie Davies, who at its next meeting will give a lecture-recital on Schumann, a subject on which the popular pianist is peculiarly well qualified to speak and illustrate. A notable event in the history of the society is Mr. W. W. Cobbett's entrusting it with the management of his Free Lending Library of British Chamber Music, which is open to the public as well as to members. Such societies are to be warmly encouraged, for their influence is not only to widen knowledge of the essentials of the art but to promote wider views and mutual help.

"The Referee" 8.2.25

WOMEN MUSICIANS.

Miss Fanny Davies gave a lecture-recital to the Society of Women Musicians at 74, Grosvenor Street, yesterday.

A pupil of Clara Schumann, she dwelt on the essentials of Schumann's compositions, and emphasised their inward significance, their nobility and spirituality, with their characteristic long-drawn, deeply-breathed quality of melody.

The interest of the lecture lay in the recital portion, which was given in sections, and at short intervals by way of illuminating the spoken word. The result was complete and convincing.

"Musical News" 21.2.25

"THE HOLY ANGELS."

MYSTERY PLAY AT NOTTING HILL GATE.

To compose a modern mystery play is rather like trying to write a Bach church cantata. The conditions which produced the mystery play of the Middle Ages are gone for ever from the world, just as are the conditions of the Lutheran cantata; and an attempt to recapture the feeling of either may lead to a kind of insincerity. In "The Holy Angels," which was given at the Century Theatre at Notting Hill on Saturday afternoon, however, this danger is largely avoided, because the form has been adapted to express a certain school of modern religious thought. A certain number of episodes are realistic, in the sense that, like the old mystery plays, they portray scenes in the life of Jesus as narrated in the Gospels, but the majority are symbolical and show the ministrations of angels. Miss Angela Hubbard has treated this theme in an imaginative way and used the form of the mime, which is accompanied by continuous music. At certain points where words are required they are sung, not spoken, off stage.

The production is well staged, and the music of Mrs. Agnes Lambert is admirably adapted to its purpose. It is simple, and, therefore, does not distract attention from the mime to itself, yet, without the atmosphere which it almost everywhere creates (it is hardly adequate to the Gethsemane scene), the mime would languish into frigidity. Together mime and music make an interesting art-form in which there is much beauty. The accompaniments were played by a small orchestra of strings and piano, led by Miss Anne Mukle, and the singing was provided by a small choir led by Miss Evangeline Florence. The performance, which went smoothly, will be given again to-night.

IN PASSING

24 Berners Street, London, W.1

THE SOCIETY OF WOMEN MUSICIANS

THE Society of Women Musicians is an admirable body which has done much good work in the past, and has potentialities for more good work in the future. The Society is credited with wide aims and progressive ideals. I was therefore the more surprised to read an account of one of their recent meetings in which a speaker deplored (quite rightly) the extent to which Gramophones, Piano-players, and Wireless were ousting the performance of music in the home.

But, to my mind, the speaker gave away her case when she referred to the days of her youth, when everyone adjourned from the dinner table to music in the drawing-room. The speaker regretted that this practice had almost entirely died out.

'A LITTLE MUSIC IN THE EVENING'

I cannot help wondering if she realized the full significance of her remarks. I doubt if any rational music-lover would wish for a return to all that used to be implied by the term 'a little music in the evening.' Those of us who used to sit through those ghastly functions—shop-ballad after shop-ballad, each with pianoforte accompaniment, each with the sacred trinity of verses, each with the inevitable sob-stuff in the last one—have suffered too much to tolerate them again. The young generation of to-day will have none of them, and I doubt whether any of the old generation have pluck enough to court the ridicule which would be theirs if a revival were attempted. Nobody nowadays wants to—

'Row me o'er the stream,
Douglas Gordon.'

and the flapper of to-day doesn't care one tuppeny if

'Mother's making girdle cake,
And waits for me I know.'

She doesn't want to sing:

'Just a song at twilight,
When the lights are low.'

Poor old Molloy, Marzials, Blumenthal, Tosti, and the rest of you, you have had your day. The curate's heart no longer goes pit-a-pat what time Doris would carol 'No Sir' so archly, or 'Good-bye for ever' so soulfully. The curate of the Molloy period is now a rotund Rector, or an accrescent Archdeacon. Doris (how that name 'dates' her) is the mother of a hefty family that knows naught of Molloy, and would shriek with laughter were mummy injudicious enough to trot out any of the 'old favourites' that used to moisten every eye in the 'eighties. Nobody works slippers for curates now, because curates are no longer soulful: they wear frayed collars and faded 'dittoes.' They smoke evil-smelling briars, and play 'rugger.' No, dear speaker at the Society of Women Musicians', thank goodness the days of 'a little music in the evening' are gone, never to return. The competitive festivals have given each home circle something better to practise than Molloy and Bingham.

A Society for Musicians.

"Westminster Gazette" 1.5.25

SIR LANDON RONALD recently informed us that concerts are unpopular, and are a sadly unremunerative proposition, and Dame Ethel Smyth tells us that she struggled for years to get a hearing.

That such should be the case is very deplorable and goes to prove how much harmony is lost to the world, for in music, as in other arts, women are producing such good work.

But here it is that the Society of Women Musicians proves its worth. Women composers, executants, including performers, teachers, and conductors, and writers on music, are admitted for membership.

Every third Saturday of each month the society gives a concert, when original work by the members is played. Fame may not come with the rush that one would desire, but a good deal of the members' work has been played elsewhere after being executed under the auspices of the society.

"Morning Post" 12.10.24

The New Music Explained.

Melodically modern music has nothing to teach us—rhythmically it has gone far towards barbarism—only harmonically has the Twentieth Century made any striking contribution to music. This was the premiss on which Dr. George Dyson based the lecture of quite unusual clearness and interest that he delivered to the members of the Society of Women Musicians at 74, Grosvenor-street, on Monday evening. In Dr. Dyson's view music has been undergoing a logical harmonic evolution, which started at least with Beethoven, and between him and Ravel or Scriabine there is only a difference of degree. For the past century composers have been continually trying to arouse their hearers by forcible statements, by fresh harmonic devices. Contemporary composers often sounded harsh because they left out intermediate steps in their harmonic progressions. This Dr. Dyson illustrated on the piano by turning a valse of Ravel's into "musical journalese." He added that contemporary music must always be difficult to the contemporary amateur, who clearly had not the developed aural sensitiveness of the composer.

A Gathering of Musicians.

"The Lady" 26.3.25

The Society of Women Musicians were "en fête" on Friday evening, the occasion being a reception in honour of the Royal Philharmonic Society. The guests were received by Miss Fanny Davies, President of the S.W.M., and speeches of welcome were read by the treasurer Miss Marion Scott and the secretary, Miss Katharine Eggar. The reception-rooms at 74, Grosvenor Street, were full to overflowing, and many well-known musicians were present, Lady Holmes (F. Hill Rivington), Miss Grainger Kerr, Mr. and Mrs. Philip Ashbrooke (Gladys Moger), Mme. Lily Henkel, Miss Dorothea Webb, and M. Haig Gudenian, the Armenian violinist, among them. There was much amiable banter in the speeches between representatives of the venerable Philharmonic, which was founded in 1813, and the women's society, which only dates from 1911, but has done much good work in that short time, particularly for women composers. Music followed, Miss Fanny Davies showing her youthfulness of outlook by playing with much spirit a modern group by Pizzetti, de Falla, and Juli Garreta, while Mme. Jeanne Jouve, who had appeared at the Philharmonic concert the previous night, sang with dramatic effect classical and modern songs.

"Morning Post" 12.10.24

Miscellaneous.

The thirteenth annual general meeting of the Society of Women Musicians will be held at 74, Grosvenor-street on Saturday next, at 3. Tea will be at 4.30, and it will be followed by songs and pianoforte solos by Miss Janet Hensley and Miss Dorothy Hogben, and old French songs by Miss Georgina Tanner.

M. Git Marchex will give a recital of modern pianoforte music this evening at 6, Queen-square, Bloomsbury, under the auspices of the London Contemporary Music Centre.

"Birmingham Post" 17.10.24

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Women Musicians.

The Society of Women Musicians have sent me their list of Autumn fixtures, which are usually on Saturday afternoons. The society, which has been in existence for 13 years, was founded by Miss Gertrude Eaton and Miss Marion Scott, whose names are familiar to most music lovers. Its first president was Madame Liza Lehmann, and among the later presidents have been Madame Marie Brema, the famous singer, Mrs. Norman O'Neill and Miss Kathleen Schlesinger. At its headquarters, in one of the handsome old houses of Grosvenor Street, it holds these concerts and lectures, at which the works of members and other musicians have a hearing. I note among its most interesting fixtures for this autumn, some old French songs on November 15, and a concert of chamber music on December 13. The society houses in its Grosvenor Street quarters the Cobbeth Free Lending Library of British Chamber Music, which is open to the public as well as to members: a boon in these economical days, when the price of music, old or new, is a heavy item in the musician's expenses.

For Society of Women Musicians

WOOLGAR & ROBERTS'

PRESS CUTTING,

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DAILY TELEGRAPH

Fleet Street.

Date 18.10 *19*

Restaurant, 7.
Society of Women Musicians.—Lecture by Mr. Adam Carse on "Wind Instruments of the Orchestra," 74, Grosvenor-street. 4.30: Reception, 4.

IN THE TIDEWAY

The Society of Women Musicians has completed thirteen years of work. Study of its 1924 Report shows good work done, financial position strengthened and general advance made with the objects of the Society.

* * * *

FAIR PLAY FOR WOMEN MUSICIANS

"Time + Tide" 21.8.25

SIR,—I have read attentively the letter in your last issue on the boycotting of women musicians. It appears that women are being rapidly pushed out of the profession by an influx of youths of seventeen and eighteen, who, with the cocksureness and pushfulness proper to their years—and, one may add, unhampered by any sort of appreciation of what the word Art stands for—contrive to get round musical directors and secure any advantages that may be going. This lady adds that the Union is suspect, and that she thinks it would do better to say straight out that it does not want women members, rather than act disloyally towards those who have supported it financially for years. She says that "the scales are grossly overweighted at present against us, so that the most unsteady and incompetent man has an infinitely easier job to get a post than a reliable and competent woman, while the usual arguments about married women are used to keep youths supplied with more money than is good for them, and exclude women who have to try and keep homes and families going on totally inadequate incomes."

I consider every word of this indictment is justified; and the Society of Women Musicians, 74, Grosvenor Street, London (of the existence of which your correspondent seems unaware, since she asks if there is no one to take up the ladies' case?) could produce stacks of evidence to the point. So could any woman who is connected with music.

Myself I am obliged to concentrate on one point only, the scandalous exclusion of women from certain first-class orchestras—and I think I may say I always have a battle of this kind on hand; at the present moment, two! But I have to fight when and where I best can, for work on committees is not compatible with a composer's job. Meanwhile, I have come to many definite conclusions, and can confidently state that the Amalgamated Musicians' Union will never give a woman a post worth having if they can poke in ever so incompetent a male. In fact, they consider, that, having pocketted women's fees, they have done all that can be expected in graciously permitting them to be members, and thereby ensuring them—in theory at least—a living wage.

I have too little experience of these practical matters to be able to say what the cure is. But in answer to questions often put to me, such as: "Are women numerically too weak to help themselves? Or is it that too many of them are lacking in backbone?" I fear I shall believe the latter must be the case, until they succeed in evolving a leader, a sort of musical Christabel Pankhurst, who would forge a fighting weapon and put an end to this tyranny. What I myself should do about orchestras, could I find the time and strength is, stump the country and entreat women who support concerts by taking subscription-tickets, ostentatiously to refuse to do so in the case of bands from which women are excluded. Incidentally, Sir Henry Wood tells me he will have more women in his orchestra this year than ever, and I have no doubt that the British Women's Symphony Orchestra is going strong in spite of recent upheavals, such as are inevitable in the case of young and revolutionary institutions.

Though individual men can always be found who are more than friendly to women, their corporate action betrays a state of mind so obvious to everyone but themselves, that a German conductor, accustomed to the magnificent first-class orchestras of Paris, Berlin, Vienna, Italy, Holland, etc., all of which are, of course, bi-sexual, said to me the other day: "I have never been in a country in which men are so jealous of women as England—or is it that they are *afraid*?" I replied: "Both, in equal proportions."

Yours, etc.,

ETHEL SMYTH.

M,scellaneous

The Society of Women Musicians hold a Composers' Conference at 74, Grosvenor-street, W. 1, on Friday evening, when Mr. Alfred Kalisch will read a paper on "Knowledge and Taste," and on Saturday afternoon, when papers will be read by Miss Margaret Sutherland and Miss Susan Spain-Dunk.

"Morning Post"
29.6.25

Round the World with Chamber Music.

The Society of Women Musicans send me news of a tour throughout the Empire, taken, for the first time, by a quartet of women instrumentalists. I can imagine few jollier expeditions than one embracing, as did this, Ceylon, Malaya, Java, New Zealand, Australia, and South Africa, and taken for the laudable purpose of "making chamber music known and loved." The ladies who undertook this pleasant pioneering compose the Kendall String Quartet, and after a highly successful journey they are expected home shortly. Everywhere they went they were welcomed; halls being booked right out in advance, and on leaving they were begged to pay another visit ere long. Besides public recitals, the quartet made a feature throughout their tour of giving concerts accompanied by explanatory lectures to schools and colleges. I am told that "their social success equalled their artistic, and they have had many thrilling and entertaining experiences"—about which we shall hear when the adventurers are entertained on their return by the Society of Women Musicians.

"Eastern Daily Press"
30.10.25

—Miss Margaret Sutherland, pianist, of the Melbourne University teaching staff, is a passenger by the Orient liner Ormonde. Miss Sutherland is returning from a two years' stay in England and on the Continent. She studied orchestration and conducting during her residence in London, and with Miss Leila Doubleday played a sonata, one of her own compositions, before the London Society of Women Musicians.

"The Australasian"
28.11.25

THE SOCIETY OF WOMEN MUSICIANS.

AT the fourteenth annual general meeting of the Society of Women Musicians on Nov. 21, a very satisfactory report of progress was presented. In the absence of the president, Miss Fanny Davies (on tour in Holland) and of the chairman, Lady Cooper (through illness), the chair was taken by Mme. Lily Henkel. The report of the year's work showed progress in all branches of the society's activities—orchestral, conductors, chamber-music, singers and library—and a satisfactory balance-sheet and substantial increase in membership were also recorded.

A short musical programme followed the business meeting and election of council and officers. Miss Evelyn Suart, who has been absent from the concert platform for some years, showed her wonted clarity and facility in groups of pieces from the classical period and more modern works.

Miss Janet Campbell-Fisher gave a selection from Mrs. Kennedy-Fraser's settings of Hebridean songs to the Celtic harp, and Miss Anne Liddell sang "Extase," by "Lewis Carey," as a tribute to the memory of the late Miss Lucie Johnstone, whose recent death has deprived the Society of Women Musicians of one of its best known and loved members. The society has also lost two other valued members during the year, Miss Marie Brema and Mrs. Hutchinson.

The outlook for 1926 is very encouraging, and an interesting programme of events is in course of preparation.

"Time and Tide"
Dec. 1925

TO WOMEN MUSICIANS.

WOMEN musicians will be interested to know of the valuable privileges offered to them by the Society of Women Musicians. The Society hold meetings, at which lectures on musical subjects and very varied programmes are given, and its primary aim is to give both professionals and amateurs a wider outlook upon music and its relation to every branch of life. In connection with the Society, there is a fine Chamber Music Library, weekly Chamber Music Practices, and a large room with new Steinway grand piano which can be hired at a low fee, by arrangement, for practices, auditions and recitals.

Full particulars of membership are obtainable from the Secretary, Miss Rachel Fell, The Society of Women Musicians, 74, Grosvenor Street, W.1.

"The Strad" December 1925.

36 38

A BUSY SESSION AT THE S.W.M.

THE Society of Women Musicians has had a rather unusually interesting series of meetings this spring, and the subjects have attracted large attendances each time. The session opened with a couple of lectures from Dr. W. A. Aikin on the "Science of Phonology as Applied to Voice Training," a subject of great interest to all musicians, not only to singers. In February, Mr. Terrick Williams, A.R.A., spoke upon the "National Gallery from a Painter's Point of View," with the object of interesting musicians in another art beside their own; his lecture proved a most alluring *vade mecum* to the treasures which are the heritage of us all, and his enthusiasm and wise words on painting were full of illuminating suggestions to the devotees of the musical art.

In March the president, Miss Fanny Davies, regaled the Society with a splendid programme of piano music, the audience on this occasion having to be accommodated on every available inch of landings and staircases in addition to the concert room.

The concluding meeting was arranged by the Chamber Music Section, who gave a programme of string music under the conductorship of Dorothy Erhart and Eveline Fife, assisted by junior conductors. Christine Chalmers was the pianist in a Bach concerto, and Sybil Scanes sang a Mozart aria with orchestral accompaniment.

Details of membership can be obtained from Miss Rachel Fell, the Society of Women Musicians, 74 Grosvenor Street, London, W.1.

"Musical Standard" 1.5.26

AMERICAN MUSIC.

THE Society of Women Musicians held its fourteenth annual Composers' Conference on June 25 and 26. The speaker on the Friday evening was Miss Rebecca Clarke, whose subject was "Some American Aspects of Music." Dealing first with the American attitude towards music generally, Miss Clarke spoke of the immense keenness to hear music and the desire to have the best of everything which the American public shows, coupled with a lack of traditional taste which has made them invest "press notices" with a fictitious value. She also considered the prevailing idea, that the more they paid the more they must be getting, to be a natural consequence of the preoccupation of a young people with winning material prosperity. She regarded the fact that so many towns had full orchestras as an instance of money's power. An orchestra was an expensive affair to maintain: *ergo*, to maintain an orchestra was one way of proving a town's prosperity. As features of special interest to the society which she was addressing, Miss Clarke spoke of the ubiquitous music clubs which are largely run by women, and of the Coolidge Chamber Music Festivals at Pittsfield and Mrs. Coolidge's recent munificence in transferring the festival to Washington, with the erection of a concert hall (Jordan Hall) and a permanent endowment.

Turning to American music itself, the speaker said that it was not surprising, the focus of national attention being directed so predominantly to practical matters, to find the country up till the present, more or less barren as regards musical composition. Edward Macdowell had had a vision of a national music of his country, but neither he nor the more recent composers had succeeded in making this a reality. Kelly and Cadman had gone to Red Indian sources for inspiration, but there had been so far no development of a White American tradition, but the strongest creative musical force in the country was to be found in the Jewish element. The Swiss Jew, Ernest Bloch, who had now settled in the States as an American citizen, was, in Miss Clarke's opinion, one of the most significant and powerful composers living.

Miss Edith Reed, editor of "Music and Youth," followed Miss Clarke's paper with a resume of her own observations on American musical education made during a recent stay of some months in Boston. She had been struck by the enthusiasm for music to which Miss Clarke had alluded, but had found ideas on musical education very superficial. She had been surprised at the dearth of choral music in schools, but had found a greater proportion of instrumental students than is usual in England. There was a great tendency to reinforce the aural appeal of music by introducing visible devices at musical entertainments, for instance, by the use of colour as an adjunct to a performance.

In the animated discussion which followed, the subject of jazz music, which had been alluded to by Miss Clarke as "the negro seen through the few," received a good deal of attention, among the participants being Miss Jane Joseph, Miss Dorothy Erhart, Miss Jennie Williams, Miss Alma Goatley, Miss Elizabeth Wray, Miss Dora Feltham and Miss Katharine Eggar (chair).

"Musical Standard" 3.7.26

CONFERENCE OF THE SOCIETY OF WOMEN MUSICIANS

The Society of Women Musicians held its fourteenth annual Composers' Conference on June 25th and 26th. The speaker on the Friday evening was Miss Rebecca Clarke, whose subject was 'Some American aspects of Music'. Dealing first with the American attitude towards music generally, Miss Clarke spoke of the immense keenness to hear music and the desire to have the best of everything which the American public shows, coupled with a lack of traditional taste which has made them invest 'Press notices' with a fictitious value. She also considered the prevailing idea, that the more they paid the more they must be getting, to be a natural consequence of the preoccupation of a young people with winning material prosperity. She regarded the fact that so many towns had full orchestras as an instance of money's power. An orchestra was an expensive affair to maintain: *ergo*, to maintain an orchestra was one way of proving a town's prosperity. As features of special interest to the Society which she was addressing, Miss Clarke spoke of the ubiquitous music clubs which are largely run by women, and of the Coolidge Chamber Music Festivals at Pittsfield and Mrs. Coolidge's recent munificence in transferring the Festival to Washington with the erection of a concert-hall (Jordan Hall) and a permanent endowment.

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At the second meeting of the Conference, three papers were read: the first on 'Song Writing' by Mrs. Mary Sheldon, the second on 'The Study of Composition' by Mrs. B. J. Dale, and the third on 'The Training of the Composer's Ear' by Miss Dorothy Erhart. The last two gave much food for thought and led to eminently practical and prolonged discussion.

"Musical News & Herald"
3.7.26.

MUSIC IN AMERICA.

The Society of Women Musicians recently held its fourteenth annual composers' conference. The speaker on the first evening was Miss Rebecca Clarke, whose subject was "Some American Aspects of Music." Dealing first with the American attitude towards music generally, Miss Clarke spoke of the immense keenness to hear music and the desire to have the best of everything which the American public shows. An orchestra was an expensive affair to maintain—*ergo*, to maintain an orchestra was one way of proving a town's prosperity. Miss Clarke spoke of the ubiquitous music clubs, which are largely run by women, and of the Coolidge Chamber Music Festivals at Pittsfield, and Mrs. Coolidge's recent munificence in transferring the festival to Washington with the erection of a concert hall (Jordan Hall) and a permanent endowment.

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"The Times" - 10.7.26
Educational Supplement

Some interesting statements were made about the American ttitude towards music at the fourteenth annual Composer's Con- rence held recently by the Society of Women Musicians. One peaker told of the numerous music clubs, choral societies, etc., ut added that the maintaining of an orchestra was sometimes ore on the lines of magnitude as showing the town's prosperity an on those of musical perfection. She added that the true merican composer had yet to appear.

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"Time + Tide"
9.7.26

WOMEN'S MUSIC LIBRARY.

A valuable gift was made recently to the Society of Women Musicians in the Cobbett Free Lending Library of British Chamber Music. The collector, Mr. W. Cobbett, has long been a faithful friend to this society, under whose care and administration he placed the library some years ago. It is open to the general public, and its value is greatly enhanced by the fact that there is a dearth of music libraries in London.

The society has in addition an important collection of its own, which has been greatly enlarged by the gifts of a well-known musician on his departure from England. Various British composers have now arranged to present this organisation with specimens of their works other than chamber music, and every effort will be made to keep the collections up to date.

"Daily Telegraph"
24.7.26

MUSIC AS A CAREER.

ALL-WOMEN ORCHESTRAS.

Several London restaurants have recently followed the practice of "starring" women's orchestras, or announcing them as special attractions. An incidental result of this has been to draw attention to the position of women in the musical profession. The number of all-women orchestras is growing steadily, and employment is being found for some of them in the new tea-rooms opened by the great West-end stores. Women musicians are also taking a more prominent place in cinemas, where the playing presents problems of its own, as the music has to act as an emotional undercurrent to the film.

In some of the best-known picture houses, and at a leading music-hall, mixed orchestras are preferred, and they have been advocated for many years by so great an authority as Sir Henry Wood. At his "proms." in London he conducts mixed orchestras, and he considers that artistically the experiment is fully justified by the results, because it brings a special, indefinable element into the playing. There are signs that really first-rate women orchestral players are being more and more appreciated. And it is not only in the professional world that women musicians are able to utilise their talent. A most useful work is being done in small towns and villages, where amateur women players are very much to the fore in competitive festivals. A similar state of affairs exists in America, where the ubiquitous music clubs are mostly run by women.

Every year a goodly number of girls graduate at music colleges. While some pass straight into the teaching side of the profession, which they hope and believe will be the ladder to higher things, others for whom it is equally necessary to earn a livelihood find that they are quite incapable of managing pupils. The profession, suffering at present from severe foreign competition, is finding a difficulty in supporting the large numbers of men and women in it. Consequently there is a feeling in many men's orchestras against the inclusion of women players, and there are instances of women dismissed to make way for men. With an improvement in economic conditions, there is no doubt that the prospects of women will soon become brighter.

An interesting piece of work is being undertaken by the Society of Women Musicians in helping ambitious members to train as conductors. It is still exceedingly rare for a woman to hold such a position, although a sign of changing conditions is seen at the music colleges, which since the war have started conductors' classes for women. Three years ago Dr. Adrian Boult suggested to the society that it should form a small orchestra which could be used for practice, and which, he recommended, should not be too good. This proviso was to ensure that there would be something for conductors to correct. The orchestra has been of great assistance to members, and has been used by singers as well as players.

Women's orchestras are in considerable demand for functions connected with hospitals or charitable institutions. A lecture on "Music and Health" given by Dr. Agnes Savill not long ago has had an interesting sequel. She was asked if her theories as to the beneficial effect of music on the nerves could not be carried into practice. The Maudsley Nerve Hospital was chosen for the experiment, and the frequent musical entertainments organised there by members of the society have proved very well worth while.

"Daily Telegraph"
10.7.26

Some interesting statements were made about the American attitude toward music at the fourteenth annual Composers' Conference held recently by the Society of Women Musicians in London. One speaker told of the numerous music clubs, choral societies, etc., but added that the maintaining of an orchestra was sometimes more on the lines of magnitude as showing the town's prosperity than on those of musical perfection. She added that the true American composer had yet to appear.

"New Zealand Herald"
7.10.26

OF INTEREST TO WOMEN MUSICIANS.

Women musicians will be interested to know of the privileges offered to them by the Society of Women Musicians. The Society holds meetings at which lectures on musical subjects and varied programmes are given, and its primary aim is to give both professionals and amateurs a wider outlook upon music.

The Society has a fine Chamber Music Library and a large room with a new Steinway Grand piano, which can be hired at a low fee, by arrangement, for practices, auditions and recitals. Full particulars of membership are obtainable from the Secretary, The Society of Women Musicians, 74, Grosvenor Street, W. 1.

Music & Youth
April 1926.

THE SOCIETY OF WOMEN MUSICIANS.

The autumn fixtures of the Society of Women Musicians include an informal "At Home" on November 6, when the hostesses will be Mrs. Alexander, Miss Alma Goatley and Lady Harris. A reception on November 27 by the Kendall String Quartet on their return from their tour in the Antipodes, and a lecture by Mrs. Rosa Newmarch on "Modern Czech Music," which is announced for Saturday, December 12. I much regretted the fact that the invitation sent to me for the opening event of the season—a pianoforte recital by the president, Miss Fanny Davies, which took place at 74 Grosvenor Street, W.1, last Saturday, arrived too late for me to attend.

"Musical Standard"
23.10.26

SOCIETY OF WOMEN MUSICIANS

The opening meeting of the Society's winter season had a special appropriateness about its date, October 16, that being the date in the year 1885 on which its president, Miss Fanny Davies, made her first appearance. The début of an English girl pianist in those days was a very unusual affair, and the sensation created by Miss Davies's playing of the G major Beethoven Concerto at the first Crystal Palace concert of that season, under Adolf Manns, was an auspicious beginning to her great career. Members of the S.W.M. were privileged to hear a pianoforte recital by their president on this year's anniversary. Miss Davies began her programme with the solo which she played after the Concerto at her first concert—the Romance in F sharp, by Schumann, and a Gigue in B flat minor, by Graun. She followed this by the encore which she gave at the first Monday 'Pop.' a fortnight later—Mendelssohn's 'Characteristic Piece,' Op. 7, No. 7. A noble performance of Beethoven's Sonata in A flat, Op. 110, was perhaps the outstanding feature of the rest of the programme, which included a group by Brahms, Schumann's 'Kinderscenen,' Debussy's Toccata, and a couple of typical Czecho-Slovak pieces by Joseph Suk.

An interesting programme of autumn fixtures has been arranged, including a lecture on December 11, by Mrs. Rosa Newmarch, on 'Modern Czech Music.' Full details of the Society, and of the coming events, are obtainable from the Secretary, at 74, Grosvenor Street, W.1.

"Musical Times"
December 1927.

REPEATED AFTER FORTY YEARS

The opening meeting of the winter season of the Society of Women Musicians had a special appropriateness about its date—the 16th of October—as this was the very date in the year 1885 on which its President, Miss Fanny Davies, made her first appearance. The debut of an English girl pianist in those days was a very unusual affair, and the sensation created by Fanny Davies' playing of the G major Beethoven Concerto at the first Crystal Palace concert of that season under Adolf Manns, was an auspicious beginning to her great career. Members of the S.W.M. were privileged to have a pianoforte recital from their President on this year's anniversary, and Miss Davies began her programme with the very solo which she played after the Concerto at her first concert—the Romance in F sharp by Schumann, and a Gigue in B flat minor by Graun. She followed this by the 'Encore' which she had given at the first Monday Pop a fortnight later—Mendelssohn's Characteristic Piece, Op. 7, No. 7.

"Musical News & Herald"
30.10.26

Some interesting statements were made about the American attitude towards music at the fourteenth annual Composers' Conference held recently by the Society of Women Musicians in London. One speaker told of the numerous music clubs, choral societies, etc., but added that the maintaining of an orchestra was sometimes more on the lines of magnitude as showing the town's prosperity than on those of musical perfection. She added that the true American composer had yet to appear.

"New Zealand Times" 9.10.26

£14 6s. 6d.; 2nd class, £9 18s. 11d. Accommodation at Pension Theresianum, Wien IV., Mayerhofgasse 4, for full board and lodging would be about 1,500 Austrian Schillings (34½ to the English £1) per day; lodging and breakfast only, about 7.50. Should a vacancy occur for non-member musicians, immediate application is advisable to the Secretary, S.W.M., 74, Grosvenor Street, W.1.

SOCIETY OF WOMEN MUSICIANS.

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"Women's Leader & Common Cause"
5.11.26

* * *

Society of Women Musicians.

Members of the S.W.M. were privileged to have a pianoforte recital from their president on the opening meeting, October 16, and Miss Fanny Davies began her programme with the very solo which she played after the concerto at her first concert in 1885—the Romance in F sharp by Schumann, and a Gigue in B flat minor by Graun. She followed this by the "Encore." A very noble performance of Beethoven's Sonata in A flat, Op. 110, was perhaps the outstanding feature of the rest of the programme, which included a group of Brahms, Schumann's "Kinderscenen," Debussy's "Toccata," and a couple of characteristic Czecho-Slovak pieces by Joseph Suk. An interesting programme of autumn fixtures has been arranged, including a lecture on December 11 by Mrs. Rosa Newmarch on "Modern Czech Music." Full details of the society and for the coming events are obtainable from the secretary, at 74 Grosvenor Street, W.1.

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"Musical Standard"
6.11.26

[illegible] — La Society of Women Musicians a fêté, le 16 octobre, la date à laquelle Miss Fanny Davies, qui préside actuellement cette Société, fit ses débuts de pianiste. Au cours de cette réunion commémorative, Miss Davies a joué les œuvres qu'elle avait inscrites au programme de son premier concert.

Maurice Léna.

"Le Menestrel"
19.11.26

SOCIETY OF WOMEN MUSICIANS.

The opening meeting of the Society's winter season had a special appropriateness about its date—October 16—as this was the very date in the year 1885 on which its President, Miss Fanny Davies, made her first appearance.

An interesting programme of winter fixtures has been arranged, including a lecture on December 11, by Mrs. Rosa Newmarch, on "Modern Czech Music." Full details of the Society and for the coming events are obtainable from the Secretary, at 74, Grosvenor Street, London, W.1.

"Musical Mirror"
December - 1926

* * *

At the fifteenth annual General Meeting of the Society of Women Musicians it was announced that Miss Evangeline Florence had accepted presidency of the society. On the same afternoon Signorina Rachele Maragliano Mori sang an interesting selection of ancient and modern Italian songs, and the Kendall String Quartet played Mozart's Quartet in B flat. Miss Katharine Kendall gave a brief account of the wonderfully successful world tour from which she and her quartet have just returned after giving 110 concerts in six countries. It is specially worthy of note that several of these countries had never before been visited by a string quartet.

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"Musical Standard"
18.12.26

SOCIETY OF WOMEN MUSICIANS.

The opening meeting of the Society's winter season had a special appropriateness about its date—the 16th of October—as this was the very date in the year 1885 on which its President, Miss Fanny Davies, made her first appearance. The début of an English girl pianist in those days was a very unusual affair, and the sensation created by Fannie Davies' playing of the G major Beethoven Concerto at the first Crystal Palace Concert of that season under Adolf Manns, was an auspicious beginning to her great career. Members of the S.W.M. were privileged to have a Pianoforte Recital from their President on this year's anniversary, and Miss Davies began her programme with the very solo which she played after the Concerto at her first concert—the Romance in F sharp by Schumann, and a Gigue in B flat minor by Graun. She followed this by the "Encore" which she had given at the first Monday Pop., a fortnight later—Mendelssohn's Characteristic Piece, Op. 7, No. 7.

A very noble performance of Beethoven's Sonata in A flat, Op. 110, was perhaps the outstanding feature of the rest of the programme, which included a group by Brahms, Schumann's Kinderscenen, Debussy's Toccata and a couple of characteristic Czecho-Slovak pieces by Joseph Suk.

An interesting programme of autumn fixtures has been arranged, including a Lecture on December 11th, by Mrs. Rosa Newmarch on "Modern Czech Music." Full details of the Society and for the coming events are obtainable from the Secretary at 74, Grosvenor Street, W. 1.

"Strad" - November 1926.

AT the fifteenth annual general meeting of the Society of Women Musicians, it was announced that Miss Evangeline Florence had accepted the presidency of the society. On the same afternoon, Signorina Rachele Maragliano Mori sang an interesting selection of ancient and modern Italian songs, and the Kendall String Quartet played Mozart's Quartet in B flat. MissKatherine Kendall gave a brief account of the wonderfully successful world tour from which she and her string quartet have just returned, after giving a hundred and ten concerts in six countries. It is specially worthy of note that several of these countries had never before been visited by a string quartet.

"Musical Opinion" January. 1927

The Society of Women Musicians' Report.

The fixtures for early spring organised by the Society of Women Musicians, together with that body's fifteenth annual report, have just come to hand. Two lectures among the former promise unusual interest, the first being on "The Origin of Aboriginal Instruments," by Mr. A. Freer, and the other a Beethoven centenary lecture in February. The S.W.M. was founded in 1911 by Gertrude Eaton and Marion Scott, and for their first president—a post now held by Miss E. Florence, they had that gay and gentle musician, Madame Lira Lehmann. In 1913 Madame Chaminade accepted the post, and other distinguished names on the list of ex-presidents are those of Marie Brema and Fanny Davies. The last year has been a progressive one for the S.W.M., who gained fifty-seven new members and held nine council meetings from June to June, 1925-26. Miss Florence was invited as the guest of the Czecho-Slovakian Government to the national festival of Sokols held last summer in Prague, and at Dornach a former president, Miss Kathleen Schlesinger, was accorded an enthusiastic reception at the musical conference held in the Goetheareum. Six concerts were arranged during last year by members for the patients in the Elizabeth Garrett Anderson Hospital, programmes consisting mainly of chamber music for string instruments, which was greatly appreciated.

"Birmingham Post"
Jan. 21. 1927

The total number of members and associates of the Society of Women Musicians is now 385. During the past year numerous concerts were arranged for the patients at the Elizabeth Garrett Anderson Hospital, with the help of members of the chamber music section and others. The programmes consisted mainly of quartets and trios.

"Daily Telegraph"
29.1.27

Society of Women Musicians.

A Beethoven centenary lecture has been arranged for next month by the Society of Women Musicians, whose annual report, together with a note of their spring fixtures, has just reached me. Founded in 1911 by Gertrude Eaton and Marion Scott, the Society exists to provide a centre where women musicians can meet to discuss and criticise musical matters, and to bring composers and executants in touch with one another. Their first president—a post now held by Miss E. Florence—was Madame Liza Lehmann, and among other distinguished names on the list of ex-presidents are those of Chaminade, Marie Brema, and Fanny Davies. Last summer Miss Davies was invited as the guest of the Czecho-Slovakian Government to the National Festival of Sokols, held in Prague, and a former president, Miss Kathleen Schlesinger, was accorded an enthusiastic reception at the Musical Conference at the Goetheareum in Dornach. Within the year the Society has gained 57 new members, which brings the total number of members and associates up to 385.

"Scotsman"
31-1-27

THE SOCIETY OF WOMEN MUSICIANS.

At the 15th annual general meeting of the Society of Women Musicians, it was announced that Miss Evangeline Florence had accepted Presidency of the Society. On the same afternoon Signorina Rachele Maragliano Mori sang an interesting selection of ancient and modern Italian songs, and the Kendall String Quartet played Mozart's Quartet in B♭.

Miss Katharine Kendall gave a brief account of the wonderfully successful world tour from which she and her Quartet have just returned after giving 110 concerts in six countries. It is specially worthy of note that several of these countries had never before been visited by a string quartet.

"Musical Mirror"
January. 1927

SOCIETY OF WOMEN MUSICIANS.

AT the 15th Annual General Meeting of the Society of Women Musicians, it was announced that Miss Evangeline Florence had accepted the presidency of the Society. On the same afternoon Signorina Rachele Maragliano Mori sang an interesting selection of ancient and modern Italian songs, and the Kendall String Quartet played Mozart's Quartet in B flat. Miss Katharine Kendall gave a brief account of the wonderfully successful world tour from which she and her Quartet have just returned, after giving 110 concerts in six countries. It is specially worthy of note that several of these countries had never before been visited by a string quartet.

"Strad"
Jan. 1927

An interesting method of encouraging the budding woman musician has been decided on by the Society of Women Musicians. It takes the form of an informal at home, at which members make music together without the anxiety incidental to a public appearance, and take an interest in each other's compositions. The experiment has been launched very successfully.

"Daily Telegraph"
2.2.27

Mr. Alexander Brent-Smith will lecture on Beethoven before the Society of Women Musicians on February 19, at 4; on March 19 the Singers' Section will give a programme, and there will be an At-Home for members. The complete fixture card may be had from Miss Rachel Fell, 74, Grosvenor Street, S.W.1.

"Musical Times"
February, 1927

—**The "Society of Women Musicians"** is a flourishing British organization. It recently opened its season's activities with a program by its president, Miss Fannie Davies, the eminent English pianist, on which she played mostly compositions used at the time of her professional début in 1885.

"The Etude"
(New York) Feb.' 1927

Women's Varying Activities.

To encourage and help women interested in music as a profession, the Society of Women Musicians has decided to hold informal at homes, at which the members will have the opportunity of making music together and discussing each other's compositions. By this means it is hoped to give the members a fuller insight into the profession in general and spare them that exceeding nervousness experienced by so many on their first appearance in public.

"Bolton Evening News"
9.2.27

The spring programme of the Society of Women Musicians contains a Beethoven centenary lecture on February 19, by Mr. Alexander Brent Smith. All women musicians are cordially invited to write for the new fixture card to Miss Rachel Fell, The Society of Women Musicians, 74, Grosvenor Street, W.1.

"Musical Mirror"
February 1927

Society of Women Musicians.

Miss Fanny Davies was president of this Society for a second year in 1926, and during her second twelve months of office gave two recitals to members. The second recital on October 16, happened to be the forty-first anniversary of Miss Davies's first appearance in England (the first Crystal Palace concert of the season 1885-6 when she played the Beethoven Concerto in C, under Manns). Miss Davies was invited by the Czecho-Slovakian government to attend, as their guest, the National Festival of Sokols, held in Prague last summer. The fifteenth annual report also records the enthusiastic reception accorded to a former president, Miss Kathleen Schlesinger, at the Musical Conference at the Goetheareum in Dornach. Considerable additions have been made to the library of the society, but gifts of music and musical books will always be welcomed and contributions to the fund are desired. On February 19 Mr. Alexander Brent Smith will lecture on "A Beethoven Centenary," and full particulars of membership may be had from the secretary, Miss Katherine E. Eggar, 74 Grosvenor Street, W.1. The society has a large room with a grand piano which may be hired by members for recital purposes, etc., this will certainly appeal to those desirous of getting up concerts intimes.

"Musical Standard"
26.2.27

The Singers' Section of the Society of Women Musicians gave on March 19, at 74, Grosvenor Street, what might be termed a "League of Nations Concert." The programme included folk songs of the Hebrides, France, England, Ireland and Wales; and also a selection of Italian and modern German songs.

"Musical Mirror"
April. 1927.

THE SOCIETY OF WOMEN MUSICIANS.

THE Spring Programme of the Society of Women Musicians contains two interesting lectures on January 22nd and February 19th—the first by Mr. Arthur H. Freer on "The Origin of Aboriginal Instruments," and the second a Beethoven Centenary Lecture by Mr. Alexander Brent Smith. There will also be an informal At Home of members only, and a Programme of Music will be given on March 19th by the Singers' Section. All Women Musicians are cordially invited to write for the new fixture card to Miss Rachel Fell, The Society of Women Musicians, 74, Grosvenor Street, W.1.

"Strad" February, 1927.

SOCIETY OF WOMEN MUSICIANS.

The Fifteenth Annual Composers' Conference, 1927, was held at 74, Grosvenor-street, W.1, on Friday evening 10th, and Saturday afternoon 11th, June. We were unable to be present on Friday, when Mr. Theodore Holland spoke on "A Recent Book of Criticism and How it Strikes a Composer" (Chair—Dorothy Erhart, Mus. Bac.), but the liveliness of discussion following some of the Saturday afternoon papers made us feel that absence had entailed a loss

Three papers were read on 11th inst., Miss Katherine Eggar proving a most discreet and competent "Chair." Mme. Elsie Horn, F.R.A.M., in her essay on "Form, and its Necessity," got in some home-truths about the present tendency to regard form as an artificial restriction. Discussion, naturally in such a *milieu*, left the question undecided and private convictions unchanged. Miss E. M. Monica Smith followed with a carefully thought-out dissertation on "Balance in Composition," concluding with a recapitulation of the twelve points essential to Balance—points for the most part so self-evidently true as to leave the audience practically nothing controversial to bite on. The degree of latitude composers should leave to their interpreters was considered at some length.

After a pleasantly conversational tea we returned to consideration of Miss Fiona McCleary's paper on "The Æsthetic Emotion in Music." Then it was that the meeting really woke up. Miss McCleary (who, by the way, had appended an admirable bibliography of Æsthetics) took the ground that æsthetic emotion was independent of and above "human or spiritual emotion." Definitions were demanded—of æsthetic; human; beauty. Finally, like Pilate, we came to "What is Truth?" Comment, though thoroughly controversial, was apt and to the point; we regret that lack of space prevents fuller record. In addition to the summing-up from the Chair, those who contributed most of value to the discussion were Misses Erhart, Scott, Williams, Heath and Mrs. Benjamin Dale.

A BIRTHDAY PARTY.

The Society of Women Musicians celebrated its 16th birthday very pleasantly on the afternoon of 16th July in enjoying, after tea, a pianoforte recital at the hands of its President, Miss Fanny Davies. Miss Davies' music flows from eternal springs of youth. She combines the dignity and restraint of the Victorian era with the fullest modern technical resource, and there was no trace of fatigue in her playing at the end of a long and most exacting programme, beginning with Beethoven's oddly Bach-like Prelude in F minor and closing with three Schumann *Phantasiestücke*, op. 111. She has made peculiarly her own that wonderfully mature Opus 1 of Brahms, the C major Sonata. We had the pleasure of hearing associated with her in the Schubert "*Divertissement a la Hongroise*" for four hands, Miss Carola Geisler Schubert, great-niece of the composer, and it was truly characteristic Schubert in its freedom, in performance, from sentimentality or tonal exaggeration and also as evidencing the copious and unrestrained flow of that composer's inventive style. There was hardly seating (or standing) accommodation for all who came to grace the festivity, and it almost looked as if the Society's membership was outgrowing its premises at 74, Grosvenor Street, W.

"Era" - 27.7.27.

The Society of Women Musicians organised a little debate on musical education the other day at 74, Grosvenor Street. Miss KNOCKER spoke very much to the point in emphasising the need for thoroughness in technical training, though she asked for more time than alas! the ordinary run of students can be expected to give. It was generally agreed that we begin our technical training too late. The difficulty is to satisfy the ordinary English mind that *general* education can be carried on sufficiently at the same time as the musical. Attention was called to the suggestion that has been made that we should have in London a sort of master-school to which the first-rate students at the R.A.M., the R.C.M. and the G.S.M. should be sent after a year or so in their respective schools; they would then be released from the wasteful orchestral playing, *ensemble* classes and the like, and could really have the time to concentrate on their particular instrument. As it is the colleges are necessarily run for the good of the students in general rather than for a few in particular. It is no matter for surprise when one hears that a brilliant young player has been trained privately. Far too much time is wasted at the schools.

Strad. August

"ERA"

22.6.27

MUSIC AND OLD AGE.

ART AS STIMULUS TO "WILL TO LIVE."

PUBLIC SCHOOLS' CUP.

Lime-street, E.C. 3, June 9.

BRUCE LOGAN.

The nearest approach to the style that Major Cunningham puts forward was that of the Leander crew that won at the Olympic Regatta here in 1908. If Major Cunningham takes the trouble to look at the present-day metropolitan crews he will find that, through the influence of Mr. Steve Fairbairn, most of the essential qualities of the Australian style are now in use by the metropolitan oarsmen.—Yours, &c.,

THE "COBBETT" CHALLENGE MEDAL FOR STRING QUARTET PLAYING.

Mr. W. W. Cobbett, whose 80th birthday was celebrated by his friends at a dinner at Prince's Restaurant on July 11th, chose to celebrate that anniversary himself by a particularly characteristic and charming act. He has presented to the Society of Women Musicians (of which he has long been an Associate and most generous friend) a Challenge Medal for String Quartet Playing, and the first competition for this was held at his house on 4th July. The medal was won by a quartet led by Miss Elsie Averil, the other players being Mrs. Frances Smyth, Misses Ethel Peake, and Helen Pearse. The 2nd prize (music from the Cobbett Library) was awarded to Miss Sylvia de Gay (leader), Misses Curgenwen, Davan-Wetton and Bryer. Another quartet — Miss Phyllis Harding (leader), Misses Bath, Ciissold and Mrs. Elwell Sutton—were "highly commended." In the Sight-Reading Test, Miss de Gay's Quartet won 1st prize; the second fell to an improvised combination of players—Misses Lees, Bower, Dr. A. Robertson and Miss Esme Strange. "Honourable mention" was awarded in this Test to Miss Armour (leader), Misses K. Wilkinson, Douglas Smith, and Fife.

The medal has upon it a fine portrait head in profile of Mr. Cobbett, and is the work of Lady Harris. A short time ago he presented his unique Free Lending Library of British Chamber Music to the Society of Women Musicians, at whose offices, 74, Grosvenor Street, W.1., it is available for the general public as well as for members. Lovers of Chamber Music, who have not been fully aware of the privileges which they may claim, are invited to write to the Secretary of the Society for particulars of this and of the subsequent conditions of competition for the "Cobbett" Challenge Medal.

"Era" 13.7.27.

THE COBBETT CHALLENGE MEDAL FOR STRING QUARTET PLAYING

Mr. W. W. Cobbett, whose eightieth birthday was celebrated by his friends at a dinner at Princes' Restaurant, on July 11, had chosen to celebrate that anniversary himself by a particularly characteristic and charming act. In presenting to the Society of Women Musicians (of which Society he has long been an Associate and generous friend) a challenge medal for string quartet playing, he invited the Society to hold the first competition for this prize at his house, on July 4. The medal has upon it a fine portrait head in profile of the founder, and is the work of Lady Harris. Mr. Cobbett has always taken the keenest interest in the development of the chamber music section of the Society, and a short time ago presented to the Society his unique Free Lending Library of British Chamber Music, at whose offices, 74, Grosvenor Street, W.1, it is available for the general public as well as for members. Lovers of chamber music who have not been fully aware of the privileges which they may claim, are invited to write to the Secretary (and Librarian), S.W.M., at the above address, for particulars of the Library, of the Society, and of the subsequent conditions of competition for the Cobbett Challenge Medal.

"Musical Times" August. 1927

WOMEN MUSICIANS.

"Mere Men" to be Admitted.

SUSSEX CLUB MEETING

What the Ladies Think.

"That men associates be admitted to the Club" was a proposal that gave rise to an amusing discussion at the annual meeting of the Sussex Women Musicians' Club at the Royal Pavilion, Brighton, yesterday evening. Miss Pinero, who presided, explained that if men were admitted as associates they would have no voice in the management of the Club. They would simply pay for the right to come and hear the music

Miss Evelyn Munro, who submitted the resolutions, urged that men's voices were needed in the Club, and that the male associates would be helpful on guest nights. "I am sure they would be awfully nice to have," she added.

Miss A. Flowers seconded.

"DOGS ON A STRING."

"It would be rather nice to have here males among us," agreed Miss Maud Foreshew. "It would have a wonderful levelling influence on all of us. As we admit them to our concerts at present, it is rather like bringing them along like dogs on a string and telling them to sit down and not beg, and behave themselves."

Miss Hayllar thought the men should be members. "It seems a little churlish to ask them to become associates," she said. "We should be treating them as we used to be treated in the old days, when we had to pay rates and taxes and had no vote. Why not let them come in as comrades and members?"

HAPPY WITHOUT THEM.

Miss Pinero, however, ruled this out of order, and agreed with a member that it would involve altering the entire constitution of the Club.

Miss Knobel urged that if men were allowed to become associates, it should be clearly understood that if they were willing to give assistance in vocal and instrumental items, the members would be most happy to hear them.

A member asked if the male associates would pay the full subscription.

Miss Pinero: Yes.

The member: That is taxation without representation.

Miss Pinero: Yes, but that is up to them, if they don't mind. We are not compelling them to come in.

Mrs. Hughes: We are quite happy without them.

Miss Pinero: We are; but the question is we might be happier.

Mrs. Hughes: Personally I think it is a very undignified position for the men.

Miss Paley said the London Society of Women Musicians admitted men associates, and numbered among them all the well-known composers and musicians of the day, who were quite content to join without having a vote. The Society gained enormously from the prestige of their names.

OVERWHELMING MAJORITY.

Miss Pinero, in reply to a question, said

"Sussex Daily News" 11.6.27

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SOCIETY OF WOMEN MUSICIANS

"Musical Times" Oct. 1927

The Society of Women Musicians wound up the summer session with two birthday celebrations—its own sixteenth anniversary, held on Saturday, July 16 (which was marked by a pianoforte recital by its former President, Miss Fanny Davies), and the eightieth birthday of Mr. Walter Willson Cobbett, its faithful Associate and generous friend, whose challenge medal for string quartet playing in the Society of Women Musicians was competed for for the first time on July 4.

The competition was held at Mr. Cobbett's residence, and during the proceedings an illuminated address of congratulation was presented to him by the Society. Ten quartets entered for the challenge medal, the adjudicator being Miss Katharine Kendall. The members of the winning quartet were Miss Elsie Avril, Mrs. Smyth, Miss Peake, and Miss Pearce. The bronze medal, designed by Lady Harris, who is a member of the S.W.M., presents an admirable likeness of the donor.

The opening meeting of the session had been an informal at-home for members' music, and the fifteenth annual Composers' Conference took place on June 10 and 11. Mr. Theodore Holland was the guest speaker at the first of these meetings, and, as always, the second was devoted to short papers from members, Madame Elsie Horne speaking on Form, Miss Monica Smith on Balance, and Miss Fiona McCleary on the Æsthetic Emotion.

On Tuesday evening, July 12, the Society held a Conference on Musical Education, which was opened by Mlle. Riquet, Professor of Sol-fège at the Schola Cantorum at Paris, who (speaking in French) gave an outline of the history of the Schola, and of its aims and ideals, from its foundation by Charles Bordes, Alexandre Guilmant, and Vincent d'Indy, till the present day. The next speaker was Prof. Stewart Macpherson, who deplored the 'muddled taste' and capricious attention which, in his opinion, were being encouraged by mechanical music and broadcasting. He was followed by Miss Evelyn Suart, who spoke of her own experiences of musical education at Vienna, under Leschetizky, and the incomparable joy and gaiety of the musical atmosphere in which both professors and pupils lived. Miss Editha Knocker next laid stress on the educational value of learning to make a thing of beauty, on our neglect of music as a national asset, and on the prime importance of thoroughness in musical training. She drew attention to the devastating waste of time and diffusion of precious energy that waylaid a student working under the average conditions of modern life. The Chairman, Mrs. Norman O'Neill, then made a few observations on the problems of teaching the unmusical, and in the general discussion which followed a number of well-known authorities gave their views, among them Miss Nellie Holland, who regretted the disappearance of one very important means of education, the cheap concert-ticket, at the same time offering the consoling reflection that the better methods of technique now prevalent saved time for general culture. Miss Annie Weston considered that faulty general education baulked both teacher and taught in music, especially in limiting the use of analogy. Mr. Frank Roscoe commented on the frequent lack of intelligence in ordinary matters shown by musicians, and urged that a great artist must inevitably have a general high appreciation in culture. He thought that we made a cardinal mistake in ignoring music in the earliest years, and gave it as his ideal that we should have a University of Music towards which a child should be able to work from the first evidence of musical talent. Dr. Nicholas Gatty proposed that our Schools of Music should have an Upper School for the more gifted, where the conventional curriculum should be superseded.

The Society will resume its meetings in October. Particulars of membership and other information may be obtained from the Secretary, Society of Women Musicians, Miss Rachel Fell, 74, Grosvenor Street, W.1.

Miss Beatrice Wood, Hon. Secretary of the Club, gave some interesting details of the visit the Club are paying next Saturday to the Society of Women Musicians in London, when they will sustain the musical programme—a high compliment.

THE SOCIETY OF WOMEN MUSICIANS.

"Era" 23.11.27

The 16th Annual General Meeting of the Society was held on Saturday afternoon, 12th, inst., at 74, Grosvenor-street, W.1., Mrs. Norman O'Neill in the Chair. The Agenda included Adoption of Report and Balance Sheet, the election of members and hon. officers, and other business. The Hon. Treasurer, Miss Marion Scott (to whom the Society owes its inception) was re-elected. She gave general pleasure by the announcement of a nice balance in hand. The Society has now 336 members, and proudly proclaims itself quite out of debt. General joy at this was tempered by the reminder of one member that, according to the experience of churches and hospitals, the boast is one exceedingly dangerous to make. Much to the regret of all, Miss Katherine Eggar, for sixteen years a profoundly loyal and efficient Hon. Sec., is now about to resign, needing more time to devote herself to composition. Miss Dorothy Erhart, composer and conductor, was elected as her successor. Miss Eggar was presented with an illuminated address, the new "Grove" and other books and music. Mrs. Rosa Newmarch, the eminent critic, has consented to be President for the coming year in succession to Miss Evangeline Florence.

After tea Mr. Cobbett presented the Cobbett Medal to the Elsie Averil String Quartet, the winner in the first competition in performance, held in the summer. Miss Pattie Hornsby gave some Modern, and Old French Songs, at the piano, with admirable dramatic characterisation and command of a wide range in vocal tone-colour.

"Morning Post" 21.11.27

£1,000,000 A WEEK LOST THROUGH NOISE

Professor Spooner, addressing the Society of Women Musicians in London on Saturday, described as a fallacy the view that if people got so accustomed to noise that they no longer noticed it it was harmless to them. Noise was the most inveterate thief of health.

"I think," he added, "that in the aggregate the economic loss due to impairment of working capacity owing to noise must be a good deal over £1,000,000 a week in this country alone, but the loss due to ill-health and premature death cannot be estimated."

"Sussex Daily News" 3.12.27

WOMEN MUSICIANS' CLUB.

Enjoyable "At Home" at Brighton.

The members of the Sussex Women Musicians' Club opened their 1927-28 season with an "At Home" at the Royal Pavilion, Brighton, on Saturday evening. Held in the North Drawing Room, [illegible]

The Club has received a very great compliment in the invitation to provide the programme at the meeting on 10th December, in London, of the Society of Women Musicians, of which Miss Katherine Eggar, well known locally, is Secretary.

5.12.27

NOISES OF CIVILISATION.

THE NERVE STRAIN OF TOWN LIFE.

PROF. SPOONER ON MOTORS AND JAZZ.

The incalculable amount of suffering, injury to health, and loss of wealth, caused by the noise of modern street traffic, were emphasised by Professor Spooner yesterday, in a lecture he delivered on "Preventible Noise and the Thinker," to the members of the Society of Women Musicians, at 74, Grosvenor-street, W.

Most people, he said, claimed that they got used to noise, and that therefore it did not affect them. Hence a fallacy, which he had not seen referred to. The primary reason why hideous noises were so complacently tolerated by the vast majority was that sound always in the ear was hardly heard; as it was a law of nervous stimulation that a continued activity of any animal structure resulted in less and less psychic result, and that when a stimulus was always at work it ceased in time to have any appreciable effect. Thus, a constant noise, as of the sea waves or of some kinds of street traffic, might cease to produce any conscious sensation and be mistaken for silence—an illusion that was far too prevalent. Hence the danger to public health, for although noise might not be heard, the nerve force suffered, the power of the nerve-pores and corpuscles being affected by the stimulation until it declined from exhaustion.

Another common fallacy was to state that as we could not get rid of such noise we might as well learn to enjoy it. "Our traffic noises," said the Professor, "are disgraceful, and well may the Editor of the 'Engineer' suggest that gramophone records should be made of them to enable future generations to get a measure of our barbarism in these days."

He thought he might venture to assume that lovers of music could not always enjoy the deafening syncopations of the jazz bands that were so popular in our fashionable restaurants. Personally he liked to talk with his friends when dining at such places, but he often found conversation impossible.

He urged that noisy motor omnibuses should be warned off the streets. Horns or hooters should be standardised as to pitch, and a low melodious note adopted. The use of the nerve-racking pneumatic drills for breaking up roads, etc., should not be permitted. The alarming depreciation in the value of house property on or near the noisy traffic routes must amount to an appalling figure, and called for serious attention.

The most serious aspect of the problem, and one which had received no attention, was the enormous loss due to the impairment of working capacity and efficiency in city and industrial life. In the aggregate the economic loss due to this kind of wastage must be staggering in amount. But the loss due to ill-health and premature death could not possibly be estimated.

"Observer" 20.11.27

£1,000,000 A WEEK LOSS BY NOISE.

"Sunday Express" 20.11.27

"I ESTIMATE the aggregate economic loss in this country due to impairment of working capacity owing to noise at more than £1,000,000 a week," said Professor H. J. Spooner, addressing the Society of Women Musicians in London last night. "The loss due to ill-health and premature death," he added, "cannot be estimated."

Professor Spooner, who is an authority on industrial fatigue, referred to restaurant bands, and quoted the following epigram: "Take the din out of dinner and put the rest in restaurants."

"Many people," he said, "seem to enjoy this terrible din in restaurants and elsewhere, so much so that one establishment pays £16,000 a year for its jazz band."

Other remarks by Professor Spooner were :—

"It is a fallacy to think that if people become so accustomed to noise that they no longer notice it, it is harmless to them. The nerve force suffers in any case, and noise, whether heard or not, is the most inveterate thief of health.

"One of the most serious aspects of the noise problem is that of sleep, particularly in its relation to mental workers and invalids. Countless people living near traffic noises are deprived of sufficient sleep, and thereby injured in health.

"We should see that the rooms of our Cabinet Ministers and our executives are sound proof, as deep thinking is only possible where quietness prevails.

"So far little has been done to combat this noise menace, and the only way, I think, is to agitate for a Public Health Noise-Abatement Act and to induce the medical organisation of the League of Nations to take up the question in the cause of humanity."

"Adelaide Register" S. Australia 28.12.27

NOISE AND HEALTH.

"'Take the din out of dinner and put the rest into restaurants' is quoted as being said by one sufferer from this present-day jazz, and I wish an inventor could be found to do it," said Professor Spooner, speaking a month ago at the Society of Women Musicians, Grosvenor street, London. "Some people think if they get so accustomed to noise that they no longer notice it, it is harmless to them. That is a fallacy, for, although noise may not be heard, the nerve-force suffers, and noise, whether heard or not, is the most inveterate thief of health. One of the most serious aspects of the noise problem is that of sleep, particularly in its relation to mental workers and invalids. Countless people living near traffic noises are deprived of sufficient sleep, and thereby injured in health. I think that in the aggregate the economic loss due to impairment of working capacity owing to noise must be a good deal over £1,000,000 a week in this country alone, but the loss due to ill health and premature death cannot be estimated. So far, little has been done to combat this noise menace, and the only way, I think, is to agitate for a public health noise-abatement Act, and to try to get the medical organization of the League fo Nations to take up the question in the cause of humanity."

THE MONEY COST OF NOISE.

It is salutary to be reminded once again that, whether we have become used to them or not, the many noises to which town dwellers especially are subjected really have an appreciable and harmful effect. Upon this topic Professor H. J. Spooner has been speaking to members of the Society of Women Musicians, to whom he suggested personal preference that the "din" should be taken out of dinner and the "rest" put into restaurants. As an engineer, Professor Spooner can hardly be classed among those ultra-sensitive persons whose nerves are jangled by microphonic sounds; but for years he has studied this subject, and he has come to the conclusion that "noise, whether heard or not, is the most inveterate thief of health." The harm done by sounds of any quality when they deprive invalids, or even healthy persons, of sleep, is obvious; but Professor Spooner does not confine his condemnation to those noises which drive away "tired Nature's sweet restorer." He would have noisy motor-omnibuses warned off the streets, and the use of the nerve-racking pneumatic road-drills prohibited, not because of any æsthetic objection to these things, but because of the money loss which he declares they entail. In the aggregate, the economic loss due to impairment of working capacity owing to noises must be, he thinks, a good deal over £1,000,000 per week in this country alone. This is an enormous sum, and the figures are, we hope, exaggerated; but the evil to which Professor Spooner calls attention is no doubt one which should not be overlooked by the health authorities. They have hitherto taken no action to protect the public from unnecessary noises, from which the injury suffered is none the less real because it is insidious and unseen.

"Westminster Gazette" 21.11.27

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When will certain trading firms realise that the form of advertising which they adopt, instead of helping to sell their wares, actually repels the public? A gramophone, for instance, when it is turned on in a busy street from morning till night must have a really deterrent effect on the sale of "musical" instruments, and must determine the traders in the immediate vicinity to exclude gramophones from their houses. "Some people think that if they get so accustomed to noise that they no longer notice it, it is harmless to them," said Professor H. J. Spooner, speaking last Saturday at the Society of Women Musicians. "That is a fallacy, for although noise may not be heard, the nerve-force suffers, and noise, whether heard or not, is the most inveterate thief of health. So far, little has been done to combat this noise menace. The only way, I think, is to agitate for a Public Health Noise-Abatement Act, and to try to get the medical organisation of the League of Nations to take up the question in the cause of humanity."

"Leamington Spa Gazette" 25.11.27

Shall Dinner Music Be Barred?

"'Take the din out of dinner and put the rest into restaurant' is quoted as being said by one sufferer from present-day jazz, and I wish an inventor could be found to do it," said Professor Spooner addressing the Society of Women Musicians in London.

"Many people seem to enjoy this terrible din in restaurants and elsewhere, so much so that one establishment pays its jazz band £16,000 a year. Some people think if they get so accustomed to noise that they no longer notice it, it is harmless to them. That is a fallacy, for although noise may not be heard, the nerve-force suffers, and noise is the most inveterate thief of health. In the aggregate the economic loss due to impairment of working capacity owing to noise must be a good deal over £1,000,000 a week in this country alone."

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"Newcastle Evening Chronicle" 21.11.27

DAILY SKETCH

INCORPORATING THE DAILY GRAPHIC

LONDON, MONDAY, NOVEMBER 21, 1927.

Needless Noise

IN an age which has devoted so much attention to sanitation and personal hygiene, it is really astonishing that two serious menaces to health, the smoke nuisance and the noise nuisance, should so long have been tolerated. Attempts to cope with the smoke nuisance have from time to time been made, but the authorities have remained strangely indifferent to the impairment of health and working efficiency and the depreciation in the value of property brought about by needless noise.

Professor H. J. Spooner, lecturing on Saturday, estimated that the lowering in our working capacity caused by preventable noise involves this country in an aggregate loss of £1,000,000 a week. The loss of sleep occasioned by night noises is alone a serious matter. Seeing that appeals to a certain type of motorist and taxi-driver are of no avail, legal compulsion should be used to enforce a decent respect for other people's hours of rest.

It is a serious mistake to imagine that day-time noises cease to be dangerous merely because the ear becomes more or less accustomed to them. Any mental worker who turns from a routine task to grapple with a new and knotty problem at once becomes conscious of noises which formerly he may scarcely have noticed. But all the time the unnoticed noise has been taking its toll of nervous energy.

Professor Spooner suggests, among other things, that noisy motor omnibuses should be warned off the streets, horns and hooters standardised as to pitch, and a low melodious note adopted, and nerve-racking pneumatic-drills forbidden. It is also high time something was done to control street musicians. The hideous intermittent noises produced by these can become even more disconcerting than the steady, continuous hum of traffic.

"Era" 21.12.27

THE SOCIETY OF WOMEN MUSICIANS.

A pleasant little concert was given at 74, Grosvenor Street on Saturday afternoon (10th) by the Sussex Women Musicians' Club. Mrs. Throsby Hutchinson and Miss Muriel Talbot-Hodge, composers, presented some pleasing, if not very striking, songs, effectively sung by Miss Eileen Bingham and Miss Dorothy Gramshaw. Miss Nellie Atkinson and Miss Margery Cunningham gave a spirited and sympathetic rendering of Ireland's violin and pianoforte sonata, No. 1, and the latter also played some pianoforte compositions (modern) with brilliancy. The concert closed with the Brahms Quartet in C minor (Op. 60) for piano and strings.

SUSSEX WOMEN MUSICIANS.

28.1.28

In happy artistic union, the members of the Sussex Women Musicians' Club were on Saturday visited by the members of the Society of Women Musicians from London. The meeting took place at the Royal Pavilion, Brighton, and the programme was sustained by the visitors.

Miss Kathleen Richards (Mrs B. J. Dale) played pianoforte solos of her own composition. Miss Katherine Eggar took part in her own Quintet for piano and strings, in which the string parts were played by the Misses Sylvia de Gay, Effie Armour, Kathleen Mason, and Maud Bell. These string players also joined in a Mozart Quartet.

Miss Millicent Russell contributed a well-chosen programme of songs by Brahms and modern English composers.

The pianist was Miss Dorothy Erhart.

A large attendance of club members gave the London visitors an enthusiastic reception.

On Saturday next, February 18, the Worthing branch of the British Music Society are sending members to give a programme. This will be held at 5.30. The programme will include a clarinet trio.

Musical Opinion" March 1928

THE Society of Women Musicians has issued its sixteenth annual report. Amongst the honorary officers and council for 1927-1928 are Mrs. Rosa Newmarch (president), Mrs. Norman O'Neill (vice-president and chairman), Dame Ethel Smyth (vice-president) and Miss Dorothy Erhart (hon. secretary). The fixtures for 1928 are: a programme of Czecho-Slovakian songs, with explanations by Mrs. Rosa Newmarch (January 28th): a lecture on String Instruments, by Miss Editha Knocker (February 18th); and a Composers' Conference on March 23rd and 24th. Further details may be had of the Secretary: 74, Grosvenor Street, W.1.

Yorkshire Evening Post" 19.2.28

WOMEN MUSICIANS.

The Society of Women Musicians in London is to be addressed to-night by Editha Knocker, a violinist formerly resident in York, and well known at concerts in the county. Miss Knocker, who now lives in London, is to lecture about "String Instruments and Their Use," a subject concerning which she can speak authoritatively.

The Society is displaying a good deal of activity just now, and is to hold a Composers' Conference on March 23 and 24 next, at their centre in Grosvenor Street, which is already a rendezvous for London women musicians.

P. H. W.

WOMEN MUSICIANS.

Sussex Members Entertained by London Artists.

"Sussex Daily News" 6.2.28

Members of the Society of Women Musicians, a London organization, provided members of the Sussex Women Musicians' Club with an entertainment of first-class quality at the Royal Pavilion, Brighton, on Saturday night. The prevailing weather conditions might have had their effect upon less keen lovers of music, but there was a very large audience.

An admirably varied programme included items of great interest. First, from a local point of view, was undoubtedly the performance of Katherine Eggar's quintet for piano and strings. Miss Eggar was welcomed as a Brightonian, and a talented one at that. She was at the piano, and the strings were: Miss Sylvia de Gay and Miss Effie Armour (violins), Miss Kathleen Mason (viola), and Miss Maud Bell ('cello). They went through the satisfying intricacies of the quintet's four movements in delightfully vigorous style. The Misses de Gay, Armour, Mason, and Bell, were also heard in Mozart's Quartet No. 2 in B flat, of which they gave a careful and happy rendering.

A DELIGHTFUL CONTRALTO.

Miss Millicent Russell, the vocalist of the evening, made two most popular appearances. Four songs by Brahms gave her ample opportunity for using her powerful contralto with expression. "Immer leise wird mein Schlummer" was finely sung, and as an encore, Miss Russell gave a repetition of her last song, "Von Waldbekranzter Höke." Four English songs were her second contribution. Parry's "Armida's Garden," Armstrong Gibbs' "Ann's Cradle Song" (a beautifully tender rendering), Walford Davies' "When Childer Plays" (such a pretty picture that it had to be repeated), and Roger Quilter's "Song of the Blackbird," which left the audience wanting more, and they were finally placed beneath the spell of Vaughan Williams' magic piece, "The Silent Noon." Miss Dorothy Erhart was at the piano.

Another of the Society's composer members is Miss Kathleen Richards (Mrs. B. J. Dale), and she interpreted three of her own pieces in attractive fashion. It was difficult to know which to like best, the "Dance in Spring," the minuet, gavotte, and gigue, or "Lethe" (from the Greek myth). These compositions, modern in outlook and suggesting both English and oriental music, are peculiarly charming and quaint. The evening was one of which members of the Sussex Club and the London Society will have pleasant memories.

Society of Women Musicians.

The president of this society is Mrs. Rosa Newmarch, and on January 28 she was announced to give explanations at the recital of Czecho-Slovak songs Mlle. Novotna of Prague was singing at the Headquarters, 74 Grosvenor Street, W.1., on February 18, tea is at four o'clock, and Miss Editha Knocker will lecture (with illustrations) on "String Instruments and their Use." On March 23 and 24 there will be a Composer's Conference. The Cobbett Free Lending Library of British Chamber Music is open at the Society's office every morning except Saturday and Sunday from 10 to 1 o'clock, music can be obtained otherwise by correspondence. During 1926-27 there have been fifty-five elections and forty resignations and the present number of members and associates is three hundred and thirty-six. The Chamber Music section last year inaugurated the Cobbett Challenge Medal for string quartet playing. Lady Harris kindly designed the medal which bears an admirable portrait of Mr. Cobbett and suitable inscriptions. The competition took place at his residence on July 4, when ten parties of players competed: the winning quartet were Miss Elsie Avril, Mrs. Smythe, Miss Peake and Miss Helen Pearse. The society presented Mr. Cobbett with an illuminated address of congratulation, as the date was within a few days of his eightieth birthday. During 1926 many interesting events took place such as a piano recital by the then president, Miss Fanny Davies; a fifteenth annual general meeting to welcome home the Kendall String Quartet from a tour in the Antipodes and a lecture by Mrs. Rosa Newmarch on "Modern Czech Music." In 1927 Mr. A. H. Frere lectured on "The Origin of Aboriginal Instruments"; Mr. A. Brent-Smith gave a "Beethoven Centenary Lecture," and on March 19 a programme of music was arranged by Miss Grainger Kerr. We think there is an error in the Annual Report from which we quote, as we read "Summer Term, 1928," on page five—and as yet we have not reached so far. We presume *1927* is meant. The events in that period included a Composer's Conference; a series of papers which were read on June 11, by Mme Elsie Horn, Miss E. Monica Smith and Miss F. Mc Cleary, with Miss K. Eggar in the chair. Particulars of membership from the secretary at 74 Grosvenor Street, W.1.

"Musical Standard" Feb. 1928

"Era" 4.4.28

THE SOCIETY OF WOMEN MUSICIANS.

The 16th Annual Composers' Conference of the Society was held at 74, Grosvenor Street on Friday evening and Saturday afternoon, 23rd and 24th March.

On Friday, with Mrs. Norman O'Neill in the Chair, Dr. Cyril Rootham, of Cambridge, spoke on "Nationalism in Music." He did not attempt a personal definition of such a vexed question as Nationalism but stated that he did not find definite characteristics amounting to a racial stamp in any continental music—except, of course, Folk-Music. But in a certain period of English musical history, culminating in Purcell, he did find a consistently English stamp. This, with the help of the piano, he indicated. There were doubters and dissentients amongst the audience and discussion was brisk, despite the general unpreparedness of the speakers in comparison with the expert knowledge of the lecturer. It was an informal lecture, pleasantly delivered, provocative of much afterthought.

Three short papers were read by Members on Saturday afternoon:—"Can Art and Livelihood go together in Song-writing" by Miss Alma Goatley; "Exclusive Tendencies in Music" by Miss L. Henderson Williams; and "The Realities of Musical Imagination" by Miss Katharine Eggar. Miss Pattie Hornsby occupied the Chair.

"Daily Sketch" 16.3.28

Musical people, women as well as men, were somewhat mystified yesterday by Dame Ethel Smyth's bitter attack on men for their "collective selfishness" towards women.

In her new book, "A Final Burning of Boats," Dame Ethel writes of "an anti-social combine to keep women out of the running as far as possible, or when that can't be done, to prevent them getting the big plums."

In another passage she writes of "a barrier of prejudice."

DAME ETHEL SMYTH

At the Society of Women Musicians' the *Daily Sketch* formed an impression that such prejudice as once existed is passing away.

"Our society was formed 16 years ago," it was stated, "because there was, at that time, an undoubted difficulty for a woman to obtain a hearing as a composer.

"But matters are now better. Miss Spain-Dunk, for example, is conducting a work of her own with the Bournemouth Orchestra. Miss Rebecca Clarke is another young woman composer whose works have attracted attention."

Mr. Norman O'Neill, who is not only a composer and a conductor himself but also hon. treasurer of the Royal Philharmonic Society, said he had never encountered any prejudice against women in musical circles.

"I should have thought, if anything, there was a tendency in the other way, and that any success a woman might achieve would be specially welcomed.

SEX AND MUSIC.

PUBLIC ASK FOR DAME ETHEL SMYTH'S WORK.

The spirited article by Dame Ethel Smyth, Mus. Doc., in *The Daily Mail* yesterday, complaining of the neglect of her compositions by conductors and festival committees had a striking and immediate sequel.

Messrs. Lionel Powell and Holt, the concert agents, of 6, Cork-street, W. 1, after being rung up by members of the public, arranged with Mr. Eugene Goossens for the introduction of one of Dame Ethel Smyth's works into the operatic orchestral concert at the Royal Albert Hall on Sunday afternoon, February 5.

When future concerts are being drawn up Messrs. Lionel Powell and Holt promise that English composers shall have nothing of which to complain.

In musical circles were heard little but expressions of warm sympathy with the valiant and distinguished woman who has got so far and no farther on the road to fame after extraordinary struggles.

Mr. Dan Godfrey, the conductor, said to a *Daily Mail* reporter: "I cannot understand why Dame Ethel Smyth has not been encouraged: if she were encouraged she would try to do more. I think she has a legitimate grievance.

"Ethel Smyth has come to be recognised as a woman who has been grossly neglected. She has great personality and driving power. I am afraid there is a prejudice against women at the festivals."

Mr. Gustav Holst, and Mr. Joseph Holbrooke."

Dr. Herbert Brewer said yesterday he had been inundated with applications from composers to have their works performed at the forthcoming Gloucester Festival and intends to reply to all of them in turn. So far as he is concerned, he says, no composer, whether man or woman, has ev. been boycotted at a Three Choirs festival at Gloucester. Thirteen British composers are already represented in the scheme for the festival in September.

Society of Women Musicians.

THE sixteenth annual Composers' Conference (1928) took place at 74 Grosvenor Street, W.1., on March 23 and 24. Dr. Cyril Rootham spoke on "Nationalism in Music," with Mrs. Norman O'Neill in the chair; and on the second day Miss Alma Goatley read a paper on "Can Art and Livelihood Go Together in Song Writing?"; Miss Henderson Williams spoke on "Exclusive Tendencies in Music"; and Miss K. Eggar on "The Realities of Musical Imagination." Miss P. Hornsby was in the chair.

"Musical Standard" 7.4.28

SOCIETY OF WOMEN MUSICIANS.

The Society of Women Musicians, under the presidency of Mrs. Rosa Newmarch, has arranged an unusually interesting series of fixtures for its summer session at 74, Grosvenor street, W. 1.

Two outstanding features are the pianoforte recital to be given by Miss Myra Hess on Wednesday evening, June 13th, and a chamber music festival to celebrate the society's sixteenth birthday, on July 4th. There will be a competition for the Cobbett medal for quartette playing on this date, and on July 7th a performance of new chamber works by women composers will take place.

"Kensington News" 18.5.28

Mrs. Cloudesley Brereton was At Home on Saturday evening at 101, Eaton-place. The Society of Women Musicians provided a programme of music arranged by Miss Katherine Eggar, the Vice-President, who was at the piano.

"Morning Post" 21.5.28

LADIES' CHOIR

At the concert in the Handside School Hall on May 31st, part songs by various composers will be given by the choir. The soloists will be Miss Dorothy Everitt, violin, of London, and Mme Vera Woollcombe, soprano, well-known for her delightful singing of folk songs. She is a member of the London Society of Women Musicians, whose choir has recently given a very successful concert in town, under the conductorship of Miss Alice Hare.

"Pilot" Welwyn Garden City 24.5.28

Functions arranged by the Society of Women Musicians this season include a pianoforte recital by Miss Myra Hess (on June 13) and a performance of new chamber works by women composers (on July 7).

"Sunday Times" 13.5.28

THE SOCIETY OF WOMEN MUSICIANS of London has finished its sixteenth year of active work. Among its officers are: Mrs. Rosa Newmarch, president; Dame Ethel Smyth and Mrs. Norman O'Neill as vice-presidents.

"The Etude" New York

RECEPTION.

MRS. CLOUDESLEY BRERETON.

Mrs. Cloudesley Brereton was at home on Saturday evening, May 19, at 101, Eaton-place. The Society of Women Musicians provided a programme of music arranged by Miss Katherine Eggar, the vice-president, who was at the piano. Among the guests were:—

Professor and Mrs. Bostock-Hill, Mr. Crichton Mitchell Cotts, Sir Montague and Lady Critchett, Major-General Sir William Donovan, Lady Emmott, Mr. and Mrs. James Laver, Mr. and Mrs. William Melland, Sir Frank and Lady Newnes, the Hon. Sir Charles and Lady Parsons, Mrs. Francis Storrs, and Mrs. Suthurst.

"Times" 21.5.28

IMPORTANT SUMMER CONCERTS.

London will not be entirely without orchestral concerts during the summer. On June 15 and 18 the Budapest Philharmonic Orchestra will give two concerts in the Queen's Hall. Dohnányi will conduct, and works by Bartok, Kodaly, and Brahms will be given. Telmányi will play the Dohnányi Violin Concerto, Dohnányi conducting. The latter will also be the soloist in the *Emperor* Concerto by Beethoven. Famous conductors of this orchestra have been Hans Richter, Nikisch, and Mahler.

The Society of Women Musicians has arranged an interesting series of fixtures for its summer session at 74, Grosvenor Street, W. 1. Two features are the pianoforte recital to be given on Wednesday evening, June 13, by Miss Myra Hess, and a Chamber Music Festival to celebrate the Society's Sixteenth Birthday on July 4, when a competition for the Cobbett medal for quartet playing will be held. On Saturday, July 7, a performance of New Chamber Music by women composers will take place.

"Musical Mirror" June, 1928

Society of Women Musicians.

The Society of Women Musicians, under the Presidency of Mrs. Rosa Newmarch, who has written so much on Russian music, has arranged a series of meetings for this session. On June 13 Miss Myra Hess is giving a recital at 74, Grosvenor Street, W.1. (the Society's headquarters), and on July 4 and July 7 there will be a Chamber Music Festival to mark the sixteenth anniversary of the foundation of the Society. New works by women composers will be performed, and Mr Cobbett, the well-known patron of music, is giving a medal for quartet playing. The Society was founded by Gertrude Eaton and Marion Scott, and numbers among its past presidents, Liza Lehmann, Marie Brema, and Fanny Davies. From time to time debates are held, a recent one on the subject of "Preventable Noise" having roused such enthusiasm that a memorandum on the matter is being forwarded to the Health Section of the League of Nations.

"Yorkshire Post" 22.6.28

In connection with the Society of Women Musicians Miss Myra Hess will give a recital at the Society headquarters (74, Grosvenor Street, W.) on June 13, at 8.15.

"Musical Times" June, 1928

The Society of Woman Musicians, under the presidency of MRS. ROSA NEWMARCH, has arranged for July 7th a concert of new chamber music written by women composers.

"Musical News & Herald" June 1928

THE Society of Women Musicians will give a Chamber Music Festival and Sixteenth Birthday Party during July. On July 4th there will be a Competition for the Cobbett Medal for quartet playing by the Chamber Music Section. On July 7th, a performance takes place of new chamber works by women composers. Mrs. Rosa Newmarch is the president, and Miss Dorothy Erhart is the hon. secretary.

"Musical Opinion" July, 1928

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MUSIC COMPOSED BY WOMEN.

Festival to be Held in London.

THE success of a woman conductor in a choir competition at the Albert Hall last week has lent new interest to the festival of chamber music by women composers that is being held in London this Summer, when the players will be under the direction and training of women conductors.

Though they have had few chances so far of proving their ability to the general public, both women conductors and composers have increased during the last years since the success of Dame Ethel Smyth gave encouragement to the woman musician, and a Society that was founded to give them an opportunity of expressing talent celebrates its sixteenth birthday in July.

Women's ability in music lies chiefly in the composition of chamber works, songs and sonatas, all of which find a readier acceptance to-day by the musical public than symphonic and big orchestral pieces, and the programmes of the Society of Women Musicians' concerts have often been the means of introducing women's work to a wider public. As recently as a week or two ago a piano sonata by Miss K. D. Fox, first performed at a meeting of this Society, was broadcast from the Bournemouth station, and another member, Miss Susan Spain-Dunk, has had her work performed on several occasions at Sir Henry Wood's "proms" at the Queen's Hall.

Every week there is a meeting of the chamber music section of the Women Musicians' Society, which gives practice to executants, as well as trying out all the modern works of women in this branch of composition, and a string orchestra under the conductorship of Miss Dorothy Erhart is one of the public offshoots of this section. Miss Erhart, who gives regular performances with her orchestra in London, is also the conductor of the London diocesan choir.

In spite of the general experience that there is hardly as yet enough future in this work to make a successful whole-time job, conductors' conferences for women are held annually for two days, when one session is devoted to a lecture by a well-known man or woman conductor and the remaining time to discussion and debate by the conducting members of the Society. Many of these teach and play as a sideline to their still precarious employment.

"Nottingham Journal" June, 1928

"Times" 2.7.28

MUSIC THIS WEEK.

END OF THE OPERA SEASON

The opera season at Covent Garden ends this week with two performances of *Boris Godounov* (to-night and Wednesday), *Aïda* to-morrow, with Signora Giannini as Aïda and Mr. John Charles Thomas as Amonasro, *Turandot* on Thursday, with Miss Eva Turner as the Princess, and *Cavalleria Rusticana* and *Pagliacci* (Friday, the last night of the season). At His Majesty's, the Diaghileff Ballet will introduce to London *Les Meninas*, a pavane by Fauré. As one of the interludes Signor Vittorio Rieti will conduct his "Madrigal," a composition for 12 solo instruments. Concerts are as follows :—

TO-NIGHT.—A festival service in commemoration of Samuel Sebastian Wesley will be sung by the Westminster Abbey Special Choir in the Abbey at 8. Organ solos, the service, anthems ,and hymns will all be works of S. S. Wesley. Mr. Clifford Curzon will give a piano recital (Wigmore Hall, 8.15).

WEDNESDAY.—Mr. Bruce Simonds will give a piano recital (Wigmore Hall, 8.30), at which, besides works by Bach ,Beethoven, and Ravel, he will play a romantic piece by Josef Suk.

THURSDAY.—The fourth concert of the Arts Theatre Club, Great Newport-street, W.C.2, at 8.45) will be orchestral. Mr. Edward Clark will conduct a chamber orchestra in a programme containing Handel's Concerto Grosso in B flat, Mozart's A major violin concerto (soloist: Mr. Arthur Catterall), de Falla's "El Amor Brujo" (with Miss Sarah Fischer), Walton "Façade" suite (first performance in this arrangement), and Strauss's "Le Bourgeois Gentilhomme." A joint piano recital will be given by Miss Margaret Davis, Miss Helen Pyke, and Miss Alice Sims (Grotrian Hall, 8.30).

FRIDAY.—A Patrons' Fund Rehearsal will be held at the Royal College of Music from 10 till 1, when new orchestral works will be played under Dr. Adrian Boult.

SATURDAY.—A conference of British and American musical educationists will be held at Æolian Hall (morning, at 9.30) and Amen House, Warwick-square (afternoon, at 2). The Society of Women Musicians will give a first performance of new chamber works by women composers (74, Grosvenor-street, W.1, at 4.30). The Trinity College of Music will give an orchestral concert at Queen's Hall at 3.

"Musical Times" July. 1928

The Society of Women Composers will celebrate its sixteenth birthday this month with a competition for the Cobbett Medal for Quartet playing by the Chamber Music Section (July 4) and a performance of new chamber works by women composers (July 7). Further particulars from the Hon. Secretary, 74, Grosvenor Street, W.1.

"Star" June 1928

The Society of Women Musicians have arranged for a competition for the COBBETT Medal for quartet-playing on July 4, and on July 7 performances will be given of new chamber works by women composers.

LONDON LETTER FOR WOMEN.

"Birmingham Post" 16.7.28

LONDON, Sunday Night.

A Concert of New Music.

I have mentioned before the enterprising work done by the Society of Woman Musicians, who have their headquarters in Grosvenor Square. Their last programme was peculiarly interesting, for it consisted entirely of new works by women composers. The mere fact that a full-length programme could be planned on such lines argues a healthy energy in a direction little suspected by the general public. The majority of us who would be offended at being classed as unmusical yet tend to take our music as it comes, so to speak, and are both ignorant and indifferent as to the modern feminine output, save when some very special event such as Dr. Ethel Smyth's triumph in Germany stirs us out of apathy. The two most important items of the recent concert given by the Society of Women Musicians were actually composed for the occasion at the request of the Council. They were a "rhapsodic impression" for violin, viola and piano, by Katharine Eggar, and a sonata for violin and piano by Fiona McCleary. Both were played with their composers at the piano. Other items were Rebecca Clarke's arrangement of Irish songs for voice and violin, Dorothy Howell's piano preludes, and new songs by Agnes Lambert and Mabel Saumarez Smith

SOCIETY OF WOMEN MUSICIANS.

"Era" 25.7.28

New works by women composers, all except two members of the S.W.M., were heard with deep interest at 74, Grosvenor Street, on Saturday afternoon, 7th July. If any went expecting to discover evidences of sex in the work presented, they must have been disappointed. There was certainly no trace of what used to be called femininity in the robust conception and execution of Miss Fiona McCleary's Sonata for Violin and Pianoforte, a composition of pleasingly melodic character which had the added merit of lying well for the violin—a matter which composers, from Beethoven out, do not always sufficiently consider. The first two movements had too much similarity; the third was well contrasted. Groups of songs by Miss Agnes Lambert (whose bright "The Throstle" was encored) and Miss Mabel Saumarez Smith were attractively presented by Miss Evangeline Florence and Miss Muriel Nixon. Miss Rebecca Clarke's well-fitting violin accompaniments to three Irish Country Song-tunes, collected by Mr. Herbert Hughes, were happier in style than such additions usually are. We very much liked Miss Dorothy Howell's "Three Preludes for Pianoforte," which had character as well as being expertly handled in respect of form, and Miss Katharine Eggar's Trio for Violin, Viola and Piano. She called it a Rhapsodic Impression—a title which, in some hands, might cover sheer inanity. As Miss Eggar used it, it was exactly fitting. The conception was of a tenuous delicacy in pattern. Slight as was the fabric the design was perfectly clear, and a commendable brevity enhanced its artistic flavour. We should like to hear it again. The sympathetic executants were Misses Rowena Franklin, Effie Armour, and the composer.

THE SOCIETY OF WOMEN MUSICIANS.

"Times" 9.7.28

WORKS BY WOMEN COMPOSERS.

On Saturday afternoon, at 74, Grosvenor-street, the Society of Women Musicians gave a concert of new music mostly composed by members of the society. The chamber works consisted of a sonata for violin and pianoforte by Fiona McCleary and a Rhapsodic Impression for violin, viola, and pianoforte, by Katherine Eggar; the programme was completed by some preludes for pianoforte by Dorothy Howell, songs by Agnes Lambert and Mabel Saumarez Smith, and some arrangements of Irish folk-songs for voice and violin by Rebecca Clarke. There were a sense of style, consistency of treatment, and a feeling for texture in the music of Miss Eggar which it was pleasant to hear, although the work itself was somewhat slight in material and perhaps needed a little more contrast in tonality. Miss McCleary's sonata had moments of melodic grace, but the music was not well constructed; there were too many beginnings, as it were, which somehow did not lead on to points sufficiently decisive. The gay *finale* was the best movement and it had the merit of conciseness. Miss Clarke has contrived some ingenious violin accompanying for the folk-songs, especially "A Ballynure Ballad," and we liked her harmonic basis in "I know where I'm going." They had the advantage of a dexterous performance, for Miss Evangeline Florence showed clearly how much many of our young sopranos have to learn in purity of tone and clearness of articulation. She also sang the songs of Miss Lambert, those of Miss Smith being given by Miss Muriel Nixon. Miss Dorothy Howell played her own little pieces, slight, but quite effective.

SOCIETY OF WOMEN MUSICIANS.

"Observer" 8.7.28

Yesterday afternoon the Society of Women Musicians gave a concert of new works by women composers at 74, Grosvenor-street. The music was listened to by a numerous audience. Six composers were represented, of whom two, Fiona McCleary and Agnes Lambert, were new to us. All the music seemed to follow the best models, and was pleasant to hear. Further than that, there is little to be said. There was nothing either adventurously modern or abstrusely severe, but the majority of these compositions were excellently sane and shapely.

SOCIETY OF WOMEN MUSICIANS.

"Sunday Times" 8.7.28

At 74, Grosvenor Street, the Society of Women Musicians celebrated a sixteenth birthday with new chamber music by well-known lady composers. To a varied programme Agnes Lambert and Mabel Saumarez Smith contributed songs, Dorothy Howell three piano Preludes, and Rebecca Clarke three Irish country songs, arranged for voice and violin.

Two works more considerable in scale had been specially composed by invitation for the occasion by members. Of these Miss Fiona McCleary's Sonata for violin and piano is rhapsodical in style and Celtic in feeling; the themes do not, perhaps, stand out sufficiently from the context. Miss Katharine Eggar's Rhapsodic Impression, for violin, viola, and piano, closed the proceedings. H. F.

Some new music was heard at a concert organised by the Society of Women Musicians and given at 74, Grosvenor Street, the head-quarters of the Society. Miss Fiona McCleary's violin sonata showed some expressive quality, but the composer's style is too discursive, the music needs pulling together and given a more definite shape. In a Rhapsodic Impression for violin, viola and pianoforte Miss Katherine Eggar displayed far more musicianship, the parts moved with decision and design, and the plan of the whole was logical. Some Irish folk-songs with ingenious accompaniment for violin solo, written by Miss REBECCA CLARKE, were well worth hearing. The string players were Miss DOROTHY DARLINGTON and Miss ROWENA FRANKLIN, violin, and Miss EFFIE ARMOUR, viola.

"Strad" August 1928

SOCIETY OF WOMEN MUSICIANS

Features of the very successful season just ended have been a recital by Miss Myra Hess, a performance of madrigals and part-songs by the singer-members (who have been formed into a choir by Miss Alice Hare), and a programme of new works by women composers, in celebration of the Society's sixteenth birthday on July 7, when first performances were given of Fiona McCleary's Sonata for violin and pianoforte, a Rhapsodic Impression for violin, viola, and pianoforte by Katharine Eggar, and works by Rebecca Clarke and Dorothy Howell.

"Musical Times" August 1928

The Society of Women Musicians gave a concert at 74, Grosvenor Street, on July 7. A number of new works were played, mostly composed by members of the Club. A violin Sonata by Fiona McCleary proved to be rather diffuse. Kathleen Eggar's *Rhapsodic Impression*, for violin, viola, and piano, was slight, but very agreeable to listen to. Rebecca Clarke's ingenious arrangements of Irish folk songs were sung with great charm and perfect finish by Miss Evangeline Florence.

"Monthly Musical Record" August 1928

Society of Women Musicians.

THE autumn fixtures commence on October 20 with a lecture-recital on "Practical Interpretation of Music," by Mme. Elsie Horne. On November 3 there will be a song and piano recital by Miss Dorothea Webb and Miss Anthea Bowring, with Miss Ella Ivimey as accompanist. On December 1 there will be the seventeenth annual general meeting and a presidential address from Mrs. Rosa Newmarch. On December 8 there will be a Schubert centenary lecture (illustrated) by Miss Carola Geisler-Schubert. The choir formed for the practice of madrigals and other part-songs resumed practices on October 6. All particulars of the society from the hon. sec., 74 Grosvenor Street, W.1.

* * *

The Society of Women Musicians, under the presidency of Mrs. Rosa Newmarch, still continues its useful activities. On December 8 a Schubert Centenary Lecture (illustrated) will be given by Miss Carola Geisler-Schubert, a grand-niece of the great composer. The Society wishes it made known that there is room for a few good violin, viola, and violoncello players. There are splendid opportunities for good ensemble practice under expert guidance, and professional and amateur string players are alike welcome, for there is no distinction. The worthy aim is to foster the love of music in the home and to uphold the standard of string playing. The Hon. Secretary Miss Dorothy Erhart, 74, Grosvenor Street, W.

Monthly Musical Record Nov: 1928

SOCIETY OF WOMEN MUSICIANS: CHAMBER MUSIC SECTION.

The 1928 Cobbett Challenge Medal, offered for the best performance by a String Quartet, was won this year by a group consisting of Misses Effie Armour, Kitty Wilkinson, Kathleen Easton, and Stella Fife, the judges being Misses Editha Knocker, Rowena Franklin, and Kathleen Kendall.

The Hon. Secretary of this section reports a steady rise in standard of playing as well as increased membership. There is still room, however, for a few good violinists and violists, and more particularly, for 'cellists. An audition is required. Capable amateurs are as welcome as professionals, and members have the advantage of ensemble practice under expert guidance. The Section desires above all "musicians who love making music and who understand the spirit of unselfishness required in quartet playing." A meeting known as the Rally is held annually, when the various groups meet and play to each other: prizes of British Chamber Music are awarded for the best performances. Chamber Musicians anxious for further practice and experience should communicate with Miss Stella B. Fife, Hon. Sec., Chamber Music Section, Society of Women Musicians, 74, Grosvenor Street, W.

"Era" 15.8.28

COBBETT CHALLENGE MEDAL.

TO THE EDITOR OF "THE DAILY TELEGRAPH."

SIR—May we ask your assistance in making known the opportunities offered by the Society of Women Musicians to string-players, who can find here good ensemble practice under expert guidance? Our object is to foster the love of music in the home and to uphold a good standard of string-playing. Among our members are many good amateur and professional players; we make no distinction, nor do we judge by the supposed standards of either; we look for musicians who love making music, and who understand the spirit of unselfishness required in quartet-playing.

Once a year a meeting is held—unconventionally known as the Rally—when the various quartets play to each other, and such able critics and expert quartet-players as Editha Knocker, Katharine Kendall, and Rowena Franklin judge the playing, and decide who shall hold the Cobbett challenge medal and receive a prize of British chamber music. On July 4 this year fifteen different groups played at a studio in Pembridge-crescent between the hours of ten and six. We have room now for a few good violinists and more viola players and 'cellists—especially viola players. They will be assured of a warm reception, and will find ample opportunity of practising with a coach. An audition is required.

The Cobbett challenge medal was won in 1927 by Elsie Avril, F. M. Smyth, E. C. Peake, and H. Pearse; in 1928 by Effie Armour, Kitty Wilkinson, Kathleen Easton, and Stella Fife. The standard of playing has steadily risen from the beginning of this special section in 1920.—Yours, &c.,

DOROTHY ERHART, Hon. Secretary.
Grosvenor-street, Oct. 11.

Daily Telegraph 13-10-28

musical Standard 20-10-28

SOCIETY OF WOMEN MUSICIANS.

It has been proposed that a party from the Society of Woman Musicians should attend the Schubert Centenary in Vienna from 17th to 25th November. The party would (probably) start on 15th Nov. and return on 25th or 26th. For a party of not less than 25, return fares, London to Vienna,

"Era" 3.10.28

SCHUBERT CENTENARY PROGRAMME

By ANNIE GLEN BRODER

The centenary celebrations now reaching their climax in Vienna, of which the full official programme has just been received, commenced on November 17 with a reception by the federal president, a performance of the Grand Mass in E by the choral association of the "Gesellschaft der Musikfreunde," and an evening reception by the mayor. Orchestral and chamber music, concerts with songs, festive concerts by workers' choirs and railwaymen, high schools and academic students, pianoforte recitals and philharmonic performances of symphony have filled the lover with glorious music through the week.

Daily Herald 24-11-28

Express & Star 2-12-28

Most Touching Ceremonies

The most touching ceremonies must have been the celebration of school children before the house where Schubert was born, the celebration at the grave of Schubert (with the aid of female choirs), and the festival ceremony at the house where Schubert died. On this actual date, November 24, there is a festive performance in the Theater an der Wien, and tomorrow (Sunday) another great Schubertian mass will be rendered in the Burg Chapel.

While it is to be regretted that it was impossible to participate in this historic event at Vienna the writer is indebted to the courtesy of Miss Rachel Fell, secretary of the Society of Women Musicians for above authentic particulars of what is taking place. The members selected to represent the society were Miss Fanny Davies (eminent English pianist), Miss Geisler-Schubert (great niece of the composer) and Miss Katherine Eggar (former secretary S.W.M.) to place a wreath from the Society of Women Musicians on Schubert's tomb.

Musical Standard 9-2-29

WOMEN AND THE NATIONAL ORCHESTRA.

THE admission of women to the National Orchestra now being formed by the B.B.C. is being somewhat anxiously debated by the Society of Women Musicians especially as the Royal Philharmonic Society, one of the premier musical societies of the world, which excluded all women (except harpists) from its orchestra for over a hundred years, has this year admitted them.

Under the direction of Sir Henry Wood women have played a distinguished part in the ranks of the Queen's Hall Orchestra and Sir Henry has emphatically declared for a proportion of women in the new arrangement. Sir Hamilton Harty, of the Hallé Orchestra, on the other hand, has stated his preference for an orchestra of men, whilst Sir Thomas Beecham is indifferent to the sex of the musician so long as the result is what he desires.

* * *

PROTECTING THEIR INTERESTS.

EDUCATIONAL and academic opportunities at the present day are very good for women musicians and are practically identical with those open to men, but as regards the economic side the position of women in some ways is not as good now as it was just after the war.

The Society of Women Musicians, founded in 1911 to encourage and protect the interests of women musicians generally, is the representative body of women musicians in England. Its first president was Liza Lehmann, and one of its hon. vice-presidents is Dame Ethel Smyth.

Society of Women Musicians.

SPRING fixtures commenced on January 26 with a short talk on "Singing" by Mr. Plunket Greene, with Mr. S. Liddle at the piano. On February 16 Miss Katharine Kendall will give a demonstration on the new Emanuel Moor violin, and on March 23 there will be a programme of works by women composers. The choir, formed for the practice of madrigals and other part-songs, meets weekly on Saturday mornings. Members wishing to join are asked to apply to Miss Alice Hare, c/o. the Secretary, 74 Grosvenor Street, W.1.

News in Brief.

THE Society of Women Musicians, of which Mrs. Rosa Newmarch is president and Miss Dorothy Erhart secretary, announce their autumn fixtures at 74, Grosvenor Street, W.1. Saturday evening, November 3rd, at 8.30 p.m.: song and piano recital by Miss Dorothea Webb and Miss Anthea Bowring; accompanist, Miss Ella Ivimey. Saturday, December 1st, at 3 p.m.: seventeenth annual general meeting, followed by the presidential address from Mrs. Newmarch. Saturday, December 8th, at 4.30 p.m.: Schubert Centenary lecture, illustrated by Miss Carola Geisler-Schubert. There is a choir which meets weekly for rehearsal of madrigals, &c. The Cobbett Free Lending Library of British Chamber Music is open at the society's office every morning (except Saturday and Sunday) from 10 a.m. to 1 p.m. Music can also be obtained by correspondence.

Musical Times Feb. 1929

At the Society of Women Musicians (74, Grosvenor Street, W.1) on February 16, Miss Katharine Kendall will give a demonstration of the new Emanuel Moor violin.

Musical Opinion December 1928

The seventeenth annual report of the Society of Women Musicians records a very useful year's work. During the year, Miss Katherine Eggar has been succeeded as honorary secretary by Miss Dorothy Erhart, B.Mus. Miss Eggar remains an active member of the Society. Particulars of membership may be obtained from 74 Grosvenor Street, London, W.1.

Has the Society ever considered the fact that no woman's name is to be found in the lists of local examiners of the Associated Board, Trinity College, and the Guildhall School?

* * *

Music Teacher March 1929

The conductor is Miss Alice Hare, whose Ladies' Choir is shortly giving a concert in London, in conjunction with the choir of the London Society of Women Musicians, of which she is also conductor.

Welwyn Times 17-1-29

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SOCIETY OF WOMEN MUSICIANS.

A concert took place yesterday, under the auspices of the Society of Women Musicians, with a programme made up of works by members of the Society. We heard some songs by M. Saumarez Smith and Liliah Robinson, as well as pianoforte preludes by E. Monica Smith. The concert was not without a mild interest, but little more can be said of the actual compositions than that they were just pleasant to listen to. These composers cut no ice, and their work is neither fresh in its outlook nor does it put accepted things in a new light. There is evidently a striving after personal expression, but as yet the manner of utterance lacks assurance. There is need of conviction.

The Observer
24.3.29

WOMEN MUSICIANS.

From illness and other causes the Society of Women Musicians found it impossible to carry through the programme arranged for their concert at 74, Grosvenor-street on Saturday afternoon, according to plan. Thus it was necessary to omit the chief work, a string quartet by Miss Phyllis James. Its appointed place at the head of the programme was allotted instead to a sonata for violin and piano composed by Miss Dorothy K. Fox.

Unfortunately the performance of this work suffered so much from the violinist's rough tone and faulty intonation that its qualities were to some extent obscured. Nevertheless the composer's inability to develop her very slight themes in an interesting or logical way was only too apparent, and, except in the middle (slow) movement, the general impression was one of diffuseness. But at least this sonata had the virtue of conciseness.

There were songs composed by Kathleen Lucas, M. Saumarez Smith, and Lilian Robinson. "The Lake Isle of Innisfree," by the first-named, suggested the influence of folk-song, and "In Fountain Court," by the last-named, the influence of French impressionism, and this song was more successful, perhaps, than any of the others in expressing a definite mood. The singers were Miss Vera Woollcombe and Miss Doris Cheshire.

Miss E. Monica Smith played two piano preludes of her own, both of which, from want of clearness of design, conveyed a feeling of vagueness.

E. K.

Daily Telegraph
25.3.29

An interesting concert was given by the Society of Women Musicians, the programme being made up of compositions of the members of the society. Much pleasure was given by the songs of M. Saumarez Smith and Liliah Robinson and some piano works of E. Monica Smith. The audience was most cordial.

'CELLO.

Catholic Herald
6.4.29

At her song Recital at Wigmore Hall, on February 20, Phyllis James sang four country songs, with flute, violin and viola, of her own composing. Her Pastoral Phantasy for flute, violin, viola and pianoforte was also in the programme, and her string quartet was played on March 23 at the Society of Women Musicians, when a programme of members' works was given. The other composers represented on the latter occasion were Monica Smith (pieces for clarinet and pianoforte), Dorothy Fox (sonata for violin and pianoforte), and Lilian Robinson, Mabel Saumarez Smith and Kathleen Lucas (songs).

Monthly Musical Record
June 1929

THE BRITISH MUSIC SOCIETY.

The May meeting of the Bournemouth Centre was held on Saturday at St. Peter's Hall, the proceedings taking the form of a concert by the Erhart String Chamber Orchestra. This is a body of ladies, numbering 15 in all, who have for the last three years been giving concerts of unknown and little known music of composers both new and old, under the conductorship of Miss Dorothy Erhart, the secretary of the Society of Women Musicians.

Their programme on this occasion gave both the old masters, Bach and Handel, and modern British composers, Goossens and Nicholas Gatty. The Miniature Fantasy of Goossens was a pleasing work, though one was conscious that it was just a little long, effectively laid out to show the resources of a string orchestra. Possibly the most enjoyable of the items was the concluding one, Bach's Third Branderburg concerto, which was played with spirit and sensitiveness of phrasing.

During the business part of the meeting Mr. A. W. Russo was in the chair.

Bournemouth Echo
15.5.29

Society of Women Musicians.

UNDER the auspices of the Society of Women Musicians a Com-posers' Conference was held on Friday and Saturday, May 24 and 25. Mrs. Rosa Newmarch, the president of the society, took the chair on May 24, when Mr. Armstrong Gibbs spoke on "M... in the Twentieth Century." On May 25 papers were read by M... Dorothy Erhart ("Pity the Poor Performer!"), Mme. Ag... Larkcom ("Poetry: in Silence, Speech and Song"), and M... Marion Scott ("The Operas of Paul Hindemith"), Miss Kath... ine Eggar being in the chair. The society is holding a chamber music festival on July 3 and 6. On the former date Miss E... Knocker, Miss Katharine Kendall and Miss Rowena Frankl... judge a quartet playing competition for the Cobbett Medal, and on July 6 new chamber works by women composers will be per-formed.

Musical Standard
1.6.29

The summer fixtures of the Society of Women Musicians include a chamber music festival and seventeenth birthday party on July 3, and performances of new chamber works by women composers on July 6. Full particulars can be obtained of Miss Alice Hare, 74, Grosvenor Street, W. 1.

Author
April 1929

Spontaneity in Women Musicians

Society of Women Musicians

Some striking examples of modern music and some useful speeches and discussions on the subject were heard at the recent meeting of the Society of Women Musicians. On May 22 an evening reception had a program of Hungarian music. This was performed by the Hungarian artists Irène de Marik, Geza Frid (piano), Paul Hermann (cello) and Katharine Eggar, the English woman composer, who took the piano in Dohnányi's Konzertstück in D for cello and piano. There is something liberal, free and fierce about nationalistic Hungarian music. Dohnányi often misses this. Perhaps he does so by intention, but the fact remains that his Konzertstück in D follows the school of Brahms in construction and the school of Bruch in melody. At the hands of Mr. Hermann and Katharine Eggar it received a first-rate performance.

Virtually all the rest of this two-hour program was uncompromisingly modern. Irène de Marik played the Suite for Pianoforte and Nine Old Hungarian Dance Songs by Béla Bartók and five short pieces by Kodály with that hard brilliance which the compositions demand. Her playing recalled Bartók's own in performing his works. Mr. Hermann once again achieved a tour de force by playing Kodály's Sonata for violoncello alone. The work lasts half an hour; in the course of that time it draws upon every resource of the cello, known and unknown. For his other solos he gave a Romanze by Weiner and an Introduction and Allegro by himself. Judged singly, each work was interesting; their cumulative effect was surprising. Modern Hungarian music has developed an energy that almost bewilders more tranquil nations.

M. M. S.

Christian Science Monitor U.S.A 20-6-29

WOMEN MUSICIANS' CONCERT.

NEW COMPOSITIONS.

Several new works by members of the Society of Women Musicians were performed for the first time on Saturday in the rooms of the Asiatic Society in Grosvenor-street. And if the concert as a whole did not encourage the hope that great music will soon be forthcoming, the work of these musicians spoke highly for their abilities both in the art of composition and in that of execution.

The second movement of Miss Dorothy Erhart's sonata, for instance, had a fluent quality which was distinctly attractive, and although the first movement seemed a trifle restless, we had the impression that Miss Erhart has something personal to say. The Rhapsodic impression of Miss Katharine Eggar was less satisfactory, although it had the advantage of a livelier and more interesting performance. There were also two new arrangements of old music, and a sonata of Benedetto Marcello was played by Miss Dora White with a fine sense of tone and style.

F. B.

Daily Telegraph 8. 7. 29

SOCIETY OF WOMEN MUSICIANS

New compositions and new arrangements were performed at the meeting of the members of the Society of Women Musicians held in the rooms of the Asiatic Society on July 6. All these novelties showed a certain detachment, a desire to do things in an individual way, and to do it without setting forth on perilous adventures, which put to shame the work of some modern males. Of course, distinction is not the special attribute of either sex. None of the works performed suggested present or latent genius, although all revealed promise of better things to come. But the outstanding fact was the sanity of these women composers, who never seemed to lose sight for a moment of the chief realities of music—the reality of sincerity, the reality of clearness and logical exposition.

F. B.

Musical Times Aug 1929

SOCIETY OF WOMEN MUSICIANS.

A concert devoted to the compositions of members of the Society of Women Musicians took place yesterday afternoon. Time allowed the hearing of three out of the five items on the programme, one of which was an arrangement (a sonata of Marcello's, set for violoncello and pianoforte), and therefore not to be included under the heading of original work. Of the other two, Dorothy Erhart's violin sonata, in three movements, suffers from too uniform a manner. The slow movement has beauty, the rest a rather angular unquietness. In contradistinction to this, a Rhapsodie for violin, viola, and pianoforte, by Katharine Eggar, had style, and impressed one as being skilfully constructed with a real feeling for harmonic progression.

The Observer 7. 7. 29

British Music.

ERHART STRING ORCHESTRA PLAYS AT BOURNEMOUTH.

The May meeting of the Bournemouth Centre, British Music Society, was held on Saturday at St. Peter's Hall, the proceedings taking the form of a concert by the Erhart String Chamber Orchestra. This is a body of ladies, numbering 15 in all, who have for the last three years been giving concerts of unknown and little-known music of composers both new and old, under the conductorship of Miss Dorothy Erhart, the secretary of the Society of Women Musicians.

Their programme gave us both the old masters, Bach and Handel, and modern British composers, Goossens and Nicholas Gatty. The Miniature Fantasy of Goossens was a pleasing work, though one was conscious that it was just a little long. It was effectively laid out to show the resources of a string orchestra. Possibly the most enjoyable of the items was the concluding one, Bach's Third Branderburg Concerto, which was played with spirit and sensitiveness of phrasing.

During the business part of the meeting Mr. A. W. Russe was in the chair.

H. AUSTIN DEWDNEY.

1929

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Society of Women Musicians

The Society of Women Musicians has just held a two-day festival of chamber music. On the first the competition for the Cobbett Challenge Medal was played off, 11 string quartet parties entering, each of them being required to perform the first movement of Haydn's Quartet Op. 50, No. 6, and a slow movement of their own choice. The judges were the quartet leaders, Editha Knocker, Katharine Kendall and Rowena Franklin. After a strenuous contest the medal was carried off by the Effie Armour Quartet (who won it last year) and the second prize of music went to Phyllis Harding's party.

The other afternoon of the festival was devoted to a program of new works by women composers. A Sonata in three movements for violin and piano by Dorothy Erhart, played by Katharine Kendall and the composer, was a graceful work and had that touch of distinction in craftsmanship with which this composer usually invests her music. The slow movement is the best, the others being too much in the same mood to provide their full quota of contrast. Another "first performance" was the "Song of Kabir," for soprano voice, flute, string quartet and piano, by Phyllis James. The words are by an Indian, translated into exquisite English by Rabindranath Tagore. Miss James's music shows sensitivity to their beauty and to the harmony of sounds. She writes quite simply out of her own experience, with no attempt at Eastern effects, and the result rings true within its own limits. A good performance was given by the composer, Charles Souper, the Altra Quartet and Dorothy Erhart.

Some Arrangements

A "Rhapsodic Impression" for violin, viola and piano by Katharine Eggar had been heard on a previous occasion, and was now repeated by request, the players being the composer, Katharine Kendall and Rebecca Clarke. A second hearing confirmed the original estimate that it is a work of uncommon character, its construction free yet logical, and its quietude compelling.

Finally some arrangements must be mentioned. Five harpsichord pieces by Couperin hardly lent themselves to violin and piano tone, though Kathleen Dale had done the transcription neatly and played them delightfully with Olga Rudge. A lovely Sonata by Marcello, arranged for violoncello and piano by Dora White, turned out to be typically suited for the purpose. It was moreover something of a tour de force in arrangement, as it had been expanded from a composition for two unaccompanied male voices. Miss White so successfully caught the eighteenth century style that no one guessed she had not had the usual figured bass on which to build. M. M. S.

The eighteenth annual general meeting of the Society of Women Musicians will take place on November 23, at 3 p.m. (members only). Members and guests will take tea at 4.30, after which Mrs. Rosa Newmarch will give her presidential address. Particulars of the Society from the hon. secretary, 74, Grosvenor Street, W.1.

Christian Scientist 1-8-29

Sussex Daily News 3-10-29

Sussex Women Musicians.

The Sussex Women Musicians Club will hold their first guest night of the season at 8 o'clock on Saturday next at the Royal Pavilion. Members and associates will be glad to learn that the guest of honour will be the well-known viola player and composer, Miss Rebecca Clarke, several of whose works will be performed by members of the Club—Peggy Grimmitt, Mrs. Bowles, E. Bingham and M. Paley. Miss Clarke's work will be familiar to some, as they will have heard her broadcast in the English Ensemble trio. The session promises to be a very interesting one, visits from the Brosa Quartet and the Society of Women Musicians (London) being included in the programme.

WOMEN MUSICIANS.

AN ENJOYABLE CONCERT AT BRIGHTON.

Even the rain that was pouring down did not prevent one from being surprised at the comparatively small attendance at the concert of the Sussex Women Musicians' Club at the Royal Pavilion, Brighton, on Saturday.

It was a new experience so far as the Women Musicians are concerned for there is no organization which has a more enthusiastic and devoted membership. It was, moreover, a special occasion—a visit from members of the Women Musicians' organization of London, whom the Club are always delighted to welcome.

Those whose ardour had not been damped by the weather enjoyed an exceptionally refreshing and stimulating concert. It opened with Mozart's Sonata in D major for two pianos, which was played with fluent ease by Evelyn Suart and Elsie Horne.

A group of old songs followed. They were "Sorrow, sorrow, stay" (Dowland), "Whither runneth my sweetheart" (John Bartlett), "By the simplicity of Venus' doves" (H. R. Bishop) and "Oh yes, just so" (Bach). Muriel Nixon, who has a cultivated voice of singularly pleasant quality, sang them with fine taste and sympathetic expression. Her encore was a popular one—"I attempt from love's sickness to fly."

A Brilliant Work.

The third item on the programme was a Sonata for violin and piano by Dorothy Erhart, who herself played the piano part to Katharine Kendall's violin. It was a work of intriguing originality with many charming and gracious characteristics and it was delightfully played.

Another composer—Elsie Horne—was next heard in one of her own works, "Themes and Variations for two pianos." Evelyn Suart took the other piano, and a brilliant work was brilliantly played.

Another group of songs by Muriel Nixon followed. They were, "Fain would I change that note" (Nicholas Gatty), "Where shall the lover rest?" (Parry), and "My heart is like a singing bird" (Parry).

Lastly, there was a series of violin soli by Kathleen Kendall. The sonor-

Musical Times November 1929.

"The Strad". August, 1929. 61

A STRING QUARTET CONTEST.

By F. O. SOUPER.

THERE is no more enthusiastic or active body of women in London than the Society of Women Musicians, nor a branch of music upon which it lavishes more energy and devotion than that of chamber music.

On Wednesday, 3rd July, a rally of various string quartets (women), was held under the auspices of this Society at 11a, Pembridge Crescent, W.11, and it proved an event of great interest and musical value. The performing quartets competed for a medal and prizes, generously given by Mr. W. W. Cobbett, the well-known patron and lover of music. The judges were the Misses Editha Knocker, Katherine Kendall and Rowena Franklin, all familiar figures in the world of chamber music. Eleven quartets, drawn from different parts of London, competed. The set piece was the first movement from Haydn's quartet, Op. 50, No. 6, generally known as "The Frog," an excellent test, as each member has something interesting and important to play. There was also a selected slow movement from some other quartet by any composer; this was chosen by the individual quartets themselves, and the choice ranged from Haydn to Frank Bridge, including Mozart, Brahms, Dvorak and Borodin.

The proceedings began at 2 p.m. and lasted (with an interval for tea!) until 7 o'clock. Twenty minutes were allotted to each quartet for their performance of their two pieces, and it was inspiring to notice the generally high standard of their collective playing. When all had been heard, the judges made their remarks and passed their criticisms on the various quartets. These were both helpful and encouraging. Miss Knocker began by saying there was a great improvement in the general standard from that of last year; that the different quartets had a better style, ensemble, technique of bow and fingers, position, etc., and that they knew their scores. She also commended the excellent choice and ambition displayed in the selected movements and followed that up by some sage recommendations and observations which all quartet and chamber music players would do well to take earnestly to heart, such as, "Make yourself equal to the *best* member of your quartet; "Tempo and style are first cousins"; "Loud and soft are *not* a question of muscle, but of more space in the former and of charm in the latter, which, of course, must not be pale and indefinite"; "The fingers of the left hand can always produce warmth and beauty of tone by firm pressure, whilst the bow needs little or no pressure." "Ornaments and turns must be dignified in a dignified movement," etc., etc.

After these general remarks the judge passed on to the individual quartets and firmly but kindly pointed out to each its outstanding faults, sometimes doing the same to each separate member. She did not forget their merits either; each heard of their good points as well as of their failures. Faulty technique, unsteadiness of rhythm and weakness of intonation were the chief sins which stood in the way of real excellence, but there were often a good ensemble, aliveness and interesting renderings to compensate these. Speaking of the selected slow movements, the judge, on the whole, deplored the lack of imagination displayed by the players in general. She thought this must have its roots in the British temperament, which is usually inarticulate and reserved, traits which, for the true renderings of poetic and imaginative works, have to be altered and trained into the right spirit of approaching them. She recommended all the aspirants to try to get inside the composer's mind, to see what he was aiming at—whether his thought was deep and generous, such as that in the Andante from Mozart's C major quartet, or poetic and romantic as in the Nocturne from Borodin's quartet in D, No. 2.

With such remarks ringing in their ears, the winning team, Mmes. Armour, Waring, Mason and Johnson, carried off the first prize and Cobbett medal, and Mmes. Harding, Bath, Clissold and Poole-Smith, the second prize. This rally and challenge is now an annual institution, and it is hoped that next year there will be many more entries and a still higher standard of playing presented. There is one restriction to the entrants: they must all be members of the Society of Women Musicians.

Society of Women Musicians.

THE Autumn fixtures are as follows: Sat., Oct. 19, at 4.30, Lecture on Modern Italian Chamber Music, by Mrs. Stansfeld Prior, with illustrations, violinist, Mr. Alexander Kirk. Sat., Nov. 23, members only, at 3, The Eighteenth Annual General Meeting, for members and guests, 4.30, presidential address from Mrs. Rosa Newmarch. Sat., Dec. 14, at 4.30, Programme of Music, Old and New, arranged by Miss Grainger Kerr, assisted by Mrs. Norman O'Neill, Miss Louie Heath, Miss Rowena Franklin and others. It is hoped to arrange an evening of Scandivanian Music by the following artists: Mme. Anna Tibell, Mme. Schönning, Mr. Backer Grondahl, particulars to be announced later. The Cobbett Free Lending Library of British Chamber Music is open, at the society's office, every morning, except Saturday and Sunday, from 10 to 1. All particulars of Dorothy Erhart, Hon. Secretary, 74 Grosvenor Street, W.1.

"Musical Standard" 19.10.29

WEDNESDAY.—The programme of the Chamber concert at Wigmore Hall (8.30) contain's Mozart's oboe quartet and Dvorák's "Dumky" Trio, and Schumann's *Dichterliebe* cycle sung by Mr. Plunket Greene. Miss Euphemia Gray will give a piano recital (Æolian Hall, 8.15). A concert of Scandinavian music will be given by the Society of Women Musicians at 74, Grosvenor-street at 8.15.

"Times" 18.11.29

ITALIAN COMPOSERS.

The first of the autumn fixtures arranged by the Society of Women Musicians took place on Saturday afternoon at 74, Grosvenor-street, namely, a lecture on "Modern Italian Chamber Music" by Mrs. Stansfeld Prior, with illustrations provided by the lecturer (at the piano) and Mr. Alexander Kirk (violin).

Mrs. Prior's address had as its chief aim the rebuttal of the popular idea that Italian music is virtually synonymous with operatic music. After a brief historical survey, she dealt chiefly with four modern composers, Casella, Malipiero, Respighi, and Pizzetti, and then played with Mr. Kirk in works of the two latter—a Sonata in B minor by the first of them, and a "Song" by the second.

Without necessarily endorsing the lecturer's opinion that Respighi's work is destined to endure, it may certainly be conceded that at least it gives one a more favourable impression of his talents than the grandiose and garish "Roman Festivals" heard earlier in the week under Mr. Albert Coates. C. G.

"Daily Telegraph" 21.10.29

THE Society of Women Musicians announces the following arrangements:—Saturday, November 23rd, The Eighteenth Annual General Meeting. Presidential Address from Mrs. Rosa Newmarch. Saturday, December 14th, Programme of Music, Old and New, arranged by Miss Grainger Kerr; assisted by Mrs. Norman O'Neill, Miss Louie Heath, Miss Rowena Franklin and others. Full particulars may be had from the Secretary, 74 Grosvenor Street, London, W.1.

"Music Teacher" November 1929

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B.B.C. AND WOMEN MUSICIANS.

DENIAL OF BIAS AGAINST THEM.

BUT NONE CHOSEN FOR ORCHESTRA.

By A MUSICIAN.

The British Broadcasting Corporation is engaged on the organisation of its symphony orchestra for next winter, and there is considerable curiosity whether women players are to have a fair chance of admission into its ranks.

The B.B.C. asserts that women have every chance. But the impression has been received lately by a number of aspirants that the old prejudice against women is still in force, for our information is that, while many women players have presented themselves, none so far has been engaged.

Candidates are examined by players of the highest repute (thus, Mr. Albert Sammons has been hearing the violinists and Mr. Lionel Tertis the viola players). No criticism attaches to these two players.

At the auditions the candidates played behind screens, and the conditions were in favour of perfect equity. At later auditions, however, each candidate was asked a question.

An official of the B.B.C. denied to a *Daily Mail* representative that there is any bias against women. "Admittedly," he said, "no women have yet been definitely chosen; but our test is merit only. The policy of the B.B.C. is not in any way against women musicians."

In answer to the women's suspicion that the question asked them at the later auditions was put with the idea of discovering the player's sex, the B.B.C. official said that the question was a necessary one—("Are you ready?" or the like). The official went on: "It is highly likely that such experts as Mr. Sammons and Mr. Tertis could tell at once whether it was a man or a woman by the playing."

OPEN TO DOUBT.

This remark is very much open to doubt. It is, indeed, safe to say that no one could tell for certain; and the fact that the remark was made will not placate the women musicians who have a long-existing and well-justified grievance against the organisers of orchestras.

If eventually it is found that women have been excluded from the new orchestra there will be widespread resentment. Girls far outnumber men at the principal schools of music. Among solo artists women have won foremost places, as witness such players as Miss Marie Hall, Miss d'Aranyi, Miss Myra Hess, Miss Erica Morini, Mme. Elly Ney, Miss Marjorie Hayward (who leads a string quartet otherwise composed of men), and Mme. Suggia.

On the analogy of their success it looks almost absurd to maintain that a woman is by nature unable to play her ...t in an orchestra.

...men have played for years in Sir ... Wood's ... s Hall Philh...

... Street, W.1.

Daily Mail 1.7.29

Women in the Orchestra.

I see no reason for supposing that the B.B.C. have any prejudice against women orchestral players on the grounds of "sex antagonism," nor will it be a proof of this if it is found that when its new symphony orchestra is made up no women have been engaged. To hear candidates play behind a screen is a fair enough test; but it is a test only of technical ability and not of ability to play to a conductor's beat.

There are superb women instrumentalists, but to furnish a long list of distinguished solo artists, such as Miss Marie Hall, Miss Erica Morini, Miss D'Aranyi, is no proof that women are ideal orchestral players. Indeed, the mere fact that any player excels as a soloist tends to lessen his or her value in *ensemble* playing, for the soloist has idiosyncrasies, and the greater the soloist the more the idiosyncrasies; an orchestra with Heifetz, Kreisler, Kubelik, and Albert Sammons among its violoinists would be likely to be a strange affair.

Women have played with success in orchestras, but the general expert opinion is that, for reasons of temperament and amenity to discipline, a mixed orchestra is not the best.

Evening Standard 1.7.29

"The Sistonian" 27.1.30

Women Musicians.

The Society of Women Musicians have just published their annual report, which comes as a reminder of the persistent part played by the Society in securing contracts for women musicians to play in the B.B.C. orchestra. In view of the prejudice that is said by some to exist against the employment of women musicians, it is perhaps noteworthy that the Society feels it "cannot relax its efforts entirely," and will "continue to watch events." This Society is now nineteen years old. It was founded by Gertrude Eaton and Marion Scott, and the first president was Liza Lehmann. The list of past presidents includes such famous names as those of Chaminade and Kathleen Schlesinger. This year's president is Mrs Rosa Newmarch, and Dame Ethel Smyth and Miss Myra Hess are the honorary vice-presidents.

"Times" 3.5.29

NATIONAL ORCHESTRA.

The B.B.C. announces that the application list for membership of the National Orchestra, which is being formed by the Corporation, in conjunction with Sir Thomas Beecham, will close on Saturday, May 11. It will be recalled that the B.B.C. proposes in the autumn to inaugurate a trial season with a view to the establishment twelve months later of a permanent symphony orchestra. As at present planned, this orchestra will consist of about 90 players selected from the best talent available. Public concerts will be given for eleven months in the year, mostly in London, but also in the provinces. Musicians will be engaged on a full-time non-deputizing basis.

Evening Standard. 1.7.29

Society of Women Musicians.

The Incorporated Society of Women Musicians held a meeting yesterday of special significance as being the first since this Society took out its articles of association. Mrs. Rosa Newmarch was in the chair. A paper was read on Domenico Scarlatti, the son of his greater father, Alessandro. Mrs. Norman O'Neill, whose work this paper was, sketched the composer's life in eighteenth-century Europe, and laid down the principles of his style. His influence on the writing of harpsichord music was wide. Mrs. O'Neill played some of his work as illustration, among other things, of her contention that this music does not suffer by tranposition to the modern pianoforte.

WOMEN MUSICIANS.

Pianists frequently play Domenico Scarlatti, though, considering his output of some 800 compositions, mostly for the harpsichord, and his immense influence in developing the technique of that instrument, it is rather surprising how little of his music is heard nowadays.

The pleasantly informal lecture-recital which Mrs. Norman O'Neill gave on Saturday to the Society of Women Musicians served to remind one of the composer's importance in musical history. She emphasised—and illustrated—the essentially "pianistic" characteristic of his music, and confessed to preferring it on the piano rather than on the harpsichord.

The occasion served for a presentation to Miss Marion Scott on her giving up her work as hon. treasurer of the S.W.M., whose president, Mrs Rosa Newmarch, paid a warm tribute to her long and valuable services. The society, by the way, has just obtained its charter of incorporation. E. K.

Society of Women Musicians.—(Word limited omitted from title by license of the Board of Trade.) (215,527.) Registered February 4 as a company limited by guarantee without share capital, with 500 members, each liable for one pound in the event of winding up. The income and property of the society whencesoever derived shall be applied solely towards the promotion of its objects. Objects: To safeguard and advance the interests of music generally, to act as a representative body where the interests of women are concerned, etc. The management is vested in a council, the first members of which are: Mrs. R. Newmarch (president), Mme. Elsie Horne, F.R.A.M. (vice-president), Dame Ethel Smyth, D.B.E., D.Mus., and Miss Myra Hess (hon. vice-presidents), Miss D. Erhart (hon. secretary), Mrs. S. Prior, A.R.C.M. (hon. treasurer), and fifteen others, or such of them as shall have subscribed to the memorandum of association or signed a written consent to become members within twenty-one days. Solicitors, Scott, Bell and Co., 15, Queen Street, Cheapside, E.C. Registered office, 74, Grosvenor Street, W.1.

WOMEN MUSICIANS.

The Society of Women Musicians has just obtained its charter of incorporation.

Society of Women Musicians.—Registered February 4th as a company limited by guarantee. Five hundred members, each liable for £1 in the event of winding up. Registered office: 74, Grosvenor Street, W.1.

Miss Katharine Eggar will lecture to the Society of Women Musicians on "The Significance of 'Period' in our Judgment of Music," on February 22. At the meeting on January 18 Mrs. Norman O'Neill lectured on D. Scarlatti, and a presentation was made to Miss Marion Scott.

"Observer" 19.1.30

"WILLING TO FIGHT TO HEAR BEETHOVEN."

English Love of Music.

Manchester Guardian 8.1.29 →

Miss Marion Scott, the musical critic, and one of the founders of the Society of Women Musicians, yesterday defended the English against the criticism that they are an unmusical nation because they have no permanent opera. She was addressing members of the Soroptimist Club at their luncheon at the Washington Hotel, Curzon Street, London.

"People who will behave as Londoners do towards the music of Bach, Beethoven, and Wagner, cannot be unmusical," she said. "On the last Beethoven night at the 'Proms,' enormous queues formed up outside the Queen's Hall long before the concert began, and when every seat in the hall had been filled there were still hundreds who were shut out. There was very nearly a free fight, for they tried to rush the door.

"Now when people are actually willing to fight to hear Beethoven, it seems to me an extraordinary thing to call them unmusical. One has only to give a performance of Bach's D minor Mass or Beethoven's Ninth Symphony to sell out the hall. The English definitely love orchestral music, but they are not quite so much at home with opera."

"Daily Telegraph" 20.1.30

"The Stage" 13.2.30

Society of Women Musicians.

Mr. Norman O'Neill, who wrote the music to "Mary Rose" and "The Bluebird," was the guest of honour, I hear, at the dinner which the Society of Women Musicians held in London before their 19th Annual Composers' Conference, and afterwards Mr. O'Neill talked learnedly and wittily on "Originality in Music."

"Yorkshire Post" 20.5.30 →

Miss Pattie Hornsby—better known in Yorkshire as Mrs. Arthur Chorley—was in the chair, and there were all kinds of distinguished women there including Madame De Pachmann who was just going back to Paris and Madame Elsie Horne.

"The Scotsman" 19.5.30 →

"HORRIBLE" MUSIC.

Cinema Spoilt by the "Talkie" Apparatus.

Miss Dora White, speaking on Saturday at the Society of Women Musicians' 18th Annual Composers' Conference, held in London, said:—"Why, when music is used in conjunction with other arts, is it drafted in anyhow? Music, though an art in itself, can be used wonderfully as an adjunct to other arts. Allied to the theatre, for instance, the dramatic effect can be heightened enormously by the use of suitable music.

"If given the choice, I am sure that the public will, in no uncertain fashion, show its preference for good music over bad. It is taken for granted that the public prefer the bad, and therefore it is pushed down their throats, and they accept it, but they do not prefer it."

As regards music in the cinema, Miss White said that this was made a special study in America, but that there was very little effort made to raise the standard over here. "I think the cinema has been spoilt," she said, "by the horrible music that the reproducing apparatus makes."

"Vote" 24.1.30

"Musical Opinion" June 1930

"Monthly Musical Record" February 1930

Society of Women Musicians.

MR. MEWBURN LEVIEN will speak on "Two Great Singers—John Braham and Charles Santley," on Saturday, June 14, at 4.30 p.m. On July 12 a programme of new chamber works by members of the society will be performed at 4.30. The society is holding its nineteenth birthday party on July 15, at 8.30. All the meetings are at 74 Grosvenor Street, W.1. Members may bring guests to the Saturday afternoon meetings on payment of one shilling for each guest. The charge for tea is sixpence each person.

"Musical Standard" 31.5.30

"Daily Telegraph" 14.7.30

"Liverpool Post" 17.6.30

A Liverpool Singer.

That too-little-known body, the Society of Women Musicians, gave an agreeable party at its home in Grosvenor-street, Park-lane, on Saturday afternoon. The object of the gathering was to hear a lecture on two great singers, John Braham and Charles Santley, by Mr. Mewburn Levien, who hails from Liverpool, and but lately has relinquished the post of hon. secretary to the Royal Philharmonic Society, London. Liverpool was the cradle also of Santley, who was son of a bookbinder and bookseller in the city, and received his education at the Liverpool Institute. Among those who listened to the lecture were Sir Charles's daughters, Mrs. Meiggs and Mrs. Dallas, also his granddaughter and her husband, Antonio Brosa.

"Birkenhead News" 21.6.30

SOCIETY OF WOMEN MUSICIANS.

Mr. J. Mewburn Levien gave a very interesting discourse on the 14th inst., at 74, Grosvenor-street, on Brahms and Santley. There was a very crowded audience and Mr. Mewburn Levien gave some very interesting facts about the early life of Braham who was greatly helped by Mr. Levien's great grandfather, to take up music as a profession. It is said of Braham that he never missed an engagement in all his great career, but as is so often the case, if he had not had the encouragement and help of Mr. Levien's relative Mr. Goldschmidt, a great and successful financier, he could never have reached the pinnacle of fame he did reach. When the Napoleonic war was raging, Nelson was home for a few days, just, in fact, before the great battle of Trafalgar, and he dined out twice, once at Mr. Goldschmidts and once with the Duke of Queensbury, the famous "old Q," as he was called by his friends. Mr. Levien's recollections of the late Sir Charles Santley, are of immense interest, as he was his great personal friend for many years, and it was Sir Charles Santley who advised him to leave Liverpool and start in London. There is no doubt that Mr. Levien could write a most interesting book containing as it would, an account of his intimate personal relationships with many of the leading musicians of the day.

Sir Charles Santley was another example of a real genius being thwarted by his own people not wishing him to take up music as a profession. It was largely due to Best, the great Liverpool organist, that he went to Italy. He sang in 1876, "The Flying Dutchman," the first Wagner opera ever performed in England. He stressed particularly the fact of his being equally successful whether he sang in Elijah, or in Italian opera, or in gay Irish songs, like "Thady O'Flynn." It is interesting to note that two of Sir Charles' daughters were in the audience.

MADELEINE GREENWOOD.

WOMEN COMPOSERS

MISS IMOGEN HOLST'S QUARTET

A number of new compositions by members of the Society of Women Musicians was performed on Saturday at 74, Grosvenor-street. The recital included a quartet by Miss Imogen Holst, a trio by Miss Dorothy Erhart, a "Cantilena" by Miss Susan Spain-Dunk, and songs by Miss Lilian Robinson.

Of these, the most interesting was Miss Holst's work, for, without appearing to strain after singularity, it showed the resources of a fertile mind, and there is no cause for alarm in the fact that once or twice the music becomes slightly reminiscent. On the whole, the work is pleasing, and flows easily enough. Miss Spain-Dunk's "Cantilena" is also a good piece of writing, which, however, does not suggest the same spontaneity or, rather, the same familiarity with some of the problems of composition.

Miss Lilian Robinson's songs get to the point quickly—but then her work is less ambitious. Indeed, she hardly uses the opportunity the string quartet gives for additional colour. But the songs are well turned and effective.

F. B.

"Observer" 13.7.30

Society of Women Musicians.

This society reviewed yesterday the work of its members. There was a most tunable Cantilena for clarinet and piano by Miss Spain-Dunk, and some rather sketchy movements (three) of a Miniature Suite by Miss Erhart, of which the scherzo had a little more shape than the rest. Miss Lilian Robinson's five songs of Walter de la Mare caught his irresponsibility better than his poetry, but "the Ghost" had (when he was not talking "Wenlock Edge") something new to say. Miss Phyllis James, who sang them, has an enviable possession in a very pleasant voice and—oh, that it should be necessary to say it, but nowadays it is—was throughout in perfect tune. In quite a different category is Imogen Holst's Phantasy quartet. Its one movement is formed entirely out of two very simple phrases—they do not amount to themes—one harmonic, the other melodic. These are practically never absent, yet they do not become monotonous—rather a feat—and their terseness forms a fine point of unity. It was creditably performed by the Misses R. Franklin, W. Copperwheat, D. Everitt, and E. Lake.

"Monthly Musical Record" August, 1930

New works by members of the Society of Women Musicians performed at 74, Grosvenor Street, on July 12 were: phantasy quartet by Imogen Holst; cantilena for clarinet and piano by Susan Spain-Dunk; songs, with string quartet accompaniment, by Lilian Robinson; and a miniature suite for violin, viola and piano by Dorothy Erhart.

"Era" 6.8.30

Society of Women Musicians.

Musicians of the fairer sex—composers, performers, teachers, professional or amateur—who do not know of its existence ought to be aware that there is a Society of Women Musicians. It is nearly twenty years old. Its headquarters are in London—at 74, Grosvenor-street, W.1. It is a very useful organisation, for it advises women musicians on all sorts of things connected with their work—copyright, printing, publication, etc. It brings composers and performers together, and it organises composers' conferences, lecture-recitals, etc. Its premises house a lending library and a concert room, and they provide, generally, a centre where women can meet to discuss matters of mutual interest.

The Society of Women Musicians sponsored a program of new works by women composers at 74 Grosvenor Street, W.1. The "Cantilena" for clarinet, by Susan Spain Dunk, is a graceful piece of writing for the instrument, but not heard here to its full advantage, as the orchestral accompaniment was replaced by a piano. Three short pieces by Dorothy Erhart for violin, viola and pianoforte were also heard outside their own sphere—that of incidental music to a play. Delicate and fanciful, they strike one as being susceptible of fuller scoring. A group of songs for soprano and string quartet by Lilian Robinson showed a real advance on this composer's earlier work. She has set poems of Walter de la Mare to music that catches something of their haunting fantasy and rhythm—no small thing with such a poet.

A "phantasy" string quartet by Imogen Holst was the most considerable thing on the program. She has reached the stage at which her ideas mold her means—and she writes with a freedom and fullness unusual in a woman's work. The quartet has some passages that link it to the Vaughan Williams school of musical thought—one can see it has sprung from the same folksong surroundings that inspired some of George Butterworth's most English rhapsodies; but Imogen Holst is also quite definitely herself in music. M. M. S.

"Christian Science Monitor" 13.8.30

"SIR CHARLES SANTLEY."

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"Chester Chronicle" October, 1930.

It is only the older generation who have heard the great Victorian singer in his prime, but he retained his vigour until late in life, and one has not to be very old to have heard him. He had a host of admirers, many of whom would like to read of his life and his art. Mr. John Mewburn Levien has recently published in book form a lecture he delivered to the Society of Women Musicians and some letters under the title of "Sir Charles Santley." Nobody is more competent to write about the singer, for he was a friend of many years standing, himself an authority on the old Italian school of singing; in fact he records in his book that it was on the advice of Santley that he studied singing himself. It is not possible in the sort space of a lecture to give many details of a life so full of interest, so the author has wisely confined himself to the outlines of the great singer's career. Santley was a native of Liverpool, like his father and his grandfather, though Mr. Levien informs us the Santleys were an old Welsh family, an ancestor having been Rector of Wroxham Parish Church about 1630. Santley came of a music family, for his father was a great lover of music and his mother had a peculiarly sympathetic voice. The father, be-

THE SOCIETY OF WOMEN MUSICIANS.

"Whitby Gazette" "Huddersfield Examiner" "Alnwick Gazette" "Tidworth Observer" "Putney Advertiser" "Ulverston Pioneer" etc. etc. August, 1930.

Women musicians—composers, performers, teacher, professional or amateurs—who do not know of its existence ought to be aware that there is a Society of Women Musicians. It is nearly twenty years old. Its headquarters are in London—at 74, Grosvenor Street, W.1. It is a very useful organisation, for it advises women musicians on all sorts of things connected with their work—copyright, printing, publication, etc. It brings composers and performers together, and it organises composers' conferences, lecture-recitals, etc. Its premises house a lending library, and a concert room, and they provide, generally, a centre where women can meet to discuss matters of mutual interest.

SOCIETY OF WOMEN MUSICIANS

"Manchester Guardian" 10.11.30

The annual meeting of the Society of Women Musicians, among whom are some of the most notable women composers, was held on Saturday in Grosvenor Street, London, W.

The hon. secretary, Miss Erhart, said that the Board of Trade had granted a seal and charter of incorporation to the society so that now it was the Society of Women Musicians (Inc.).

Women Musicians.

Birmingham Post 16.10.30

The autumn "fixtures" of the Society of Women Musicians include a lecture on Lady Macbeth by Miss Esme Beringer on the 18th of this month at 4.30, and a recital by Mr. Frank Merrick at the same hour on Saturday, December 6. The choir formed for the practice of madrigals and other part-songs has already resumed its Saturday morning practice. This society is of great use to women interested in music. The Cobbett Free Lending Library of British Chamber Music is attached to it, and members of the society are able to borrow music personally or by written request.

FRANK MERRICK

"Daily Telegraph" 8.12.30

As guest of the Society of Women Musicians at their meeting on Saturday, Frank Merrick gave a pianoforte recital at 74, Grosvenor-street. His programme consisted of two works only, two extreme contrasts, the thirty-three Diabelli Variations of Beethoven, and Arnold Bax's first sonata.

Mr. Merrick—whose appearances have been too few in recent years—is an experienced and sound artist, and if in his interpretation of the thirty-three he suggested the curator expatiating on the merits of some museum piece, the fault was not his. Beethoven bequeathed us a curious aberration in this monstrous work—an aberration because it shows the composer apparently lacking in self-criticism—Beethoven, of all artists! Where any galvanising was possible, Mr. Merrick gave it to us, and almost made us forget the longueurs of those fifty minutes in the vitality of the last few movements.

Of Bax's sonata the pianist gave a particularly eloquent reading—a work that carries its twenty years lightly. H. H.

The nineteenth annual report of the Society of Women Musicians (Incorporated) shows that the financial position of the association is satisfactory, the balance of income over expenditure being £79. The president for 1930-31 is Mrs. Harcourt (Evelyn Suart) and the vice-president and Chairman, Miss Marion Scott, A.R.C.M.

"Era" 11.2.31

THE SUBSIDY FOR OPERA

TO THE EDITOR OF THE TIMES

Sir,—Among all the comments on the subject of the Government subsidy to opera very little stress has been laid on one very important point—namely, the effect which it will have upon unemployment among musicians. At present, owing to a variety of causes, many musicians are finding it impossible to get work in their own profession and are either unemployed or are taking up other work and thus increasing the congestion of labour in other professions or trades. The opera subsidy would aid in giving work to a great number of people—not to solo singers alone, but also chorus singers, dancers, orchestral players, accompanists, coaches and teachers of all kinds, and, more indirectly, to copyists, theatre hands, and many other workers whose activities are too numerous to mention here.

We are, Sir, yours truly,

EVELYN SUART HARCOURT, President.
MARION M. SCOTT, Chairman of Council.
ROSA NEWMARCH.
KATHARINE E. EGGAR.
ELSIE HORNE.
DOROTHY ERHART, Hon. Secretary.
HESTER STANSFELD PRIOR, Hon. Treasurer.

Society of Women Musicians, 74, Grosvenor-street, W.1, Dec. 16.

"The Times" 17.12.30

"Musical Times" Jan. 1931

The Cobbett Challenge Medal Competition for string quartet playing, hitherto reserved for the Society of Women Musicians, has now been thrown open to the public. With the medal goes a money prize of £6. Professionals may compete, provided they do not play in string quartets for fees. Full particulars from the Secretary, Society of Women Musicians, 74, Grosvenor Street, W.1.

"Harrogate Advertiser" 14.2.31

In connection with the Society of Women Musicians, a Cobbett Challenge Medal Competition for string quartet playing will be held on March 18. The competition is now thrown open to the public. The silver medal carries with it a money prize of £6 to the winning quartet. Professional players may enter, provided that they do not play in this particular combination as a professional quartet in public for fees. There is also a bronze medal for members of the Society only. Particulars of the music to be prepared, entrance fees, etc., may be obtained from the Secretary of the Society of Women Musicians, 74, Grosvenor Street, W.1.

"Strad" January 1931.

THE competition for the Cobbett Challenge Medal for String Quartet Playing, presented to the Society of Women Musicians by Mr. W. W. Cobbett is now thrown open to members of the public.

The medal carries with it a money prize of £6 to the winning quartet. Professional players may enter, provided that they do not play in this particular combination as a professional quartet, in public, for fees. There is also a bronze medal for members of the Society only. The competition takes place on Wednesday, March 18th, 1931. For full particulars of music to be prepared, entrance fees, etc., write to the Secretary, Society of Women Musicians, 74, Grosvenor Street, W.1.

"The Scotsman" 2.2.31

Women Musicians.

The annual report of the Society of Women Musicians, whose first president, by the way, was Liza Lehmann—and whose successors in that office included Chaminade and Marie Brema—gives as its chief item of news "in an uneventful year" the success of their efforts towards incorporation. Founded in 1911 by Gertrude Eaton and Marion Scott, the Society of Women Musicians has had an interesting career. Its history reflects the progress generally of women musicians in every branch of music. Mrs Cecil Harcourt (Evelyn Suart) is president for 1931 in succession to Mrs Rosa Newmarch, and the honorory vice-presidents are Dame Ethel Smyth and Miss Myra Hess.

"Yorkshire Telegraph & Star" 2.2.31

"Derby Daily Express"

"Aberdeen Evening Express" 7.2.31

WOMEN MUSICIANS.

MRS. CECIL HARCOURT, better known as a composer under the name of Evelyn Stuart, is president this year of the Society of Women Musicians, which celebrates its tenth birthday in July.

This society has some famous names on its roll. The first president was Liza Lehmann. Chaminade—one of the few women musicians to whom you refer instinctively by their surname—was a past president, and the honorary vice-presidents now are Dame Ethel Smyth, whose new choral work, "The Prison," has just been broadcast, and Myra Hess.

Although only ten years old, the Society of Women Musicians has had an interesting career, and is the only body of its kind in existence.

"Musical Standard" 7.2.31

Quartet Playing Competition.

IN connection with the Society of Women Musicians, a Cobbett Challenge Medal Competition for string quartet playing will be held on March 18. The competition is now thrown open to the public. The silver medal carries with it a money prize of £6 to the winning quartet. Professional players may enter, provided that they do not play in this particular combination as a professional quartet in public for fees. There is also a bronze medal for members of the Society only. Particulars of the music to be prepared, entrance fees, etc., may be obtained from the Secretary of the Society of Women Musicians, 74 Grosvenor Street, W.1.

"Monthly Musical Record" Feb. 1931

Society of Women Musicians.—Miss Fanny Davies will give a recital on February 21, and Miss Helen Henschel on March 21, at 74, Grosvenor Street, W. The Cobbett Challenge Medal for string-quartet playing, presented by Mr. W. W. Cobbett, is now thrown open to the public. For particulars write to the Secretary, S. W. M., 74, Grosvenor Street, W.

"Musical Standard" 7.2.31

Society of Women Musicians.

WE have just received the report of the Council of the Society of Women Musicians for the year ending July, 1930. The Society has suffered a loss through Miss Marion Scott's resignation of the hon. treasureship, owing to pressure of other work. Miss Scott was one of the Society's founders, and has always been one of its chief supports; a presentation was made to her as a mark of gratitude and appreciation. Mrs. Stansfeld Prior has been elected in her place. The Society is now Incorporated; otherwise the year was an uneventful one, the usual fixtures being well attended. The concert of new chamber-music works by members included first performances of compositions by Imogen Holst, Susan Spain-Dunk, Lilian Robinson and Dorothy Erhart. The Cobbett medal in the chamber music rally on March 26 (judged by Miss May Mukle) was won by Mrs. Pembridge, Miss Eva Poole-Smith, Miss F. O. Souper and Miss Stella Fife. Among the fixtures announced for the spring of 1931 are a piano recital by Miss Fanny Davies on February 21, and a song recital by Miss Helen Henschel on March 21.

"Strad" March 1931

The Society of Women Musicians have arranged a vocal and violoncello recital at 74, Grosvenor Street, to be given on March 5. The singer will be Mme. Rachele Maragliano-Mori and the violoncellist, Mr. PAUL HERMANN, who will play amongst other things a sonata of his own composition.

MISS FANNY DAVIES

"Daily Telegraph" 23.2.31

A golden charm lay over everything that Miss Fanny Davies played on Saturday afternoon, when she gave a piano recital at 74, Grosvenor-street, under the auspices of the Society of Women Musicians. The programme was made up from many sources. A primitive group preceded, and the Chromatic Fantasia followed, two pieces by contemporary composers whose sex makes them eligible for the society.

Katharine Eggar's "The Old Ypres Castle at Rye" picturesquely exploits a romantic idiom; Kathleen Richards's minuet brings a more modern outlook to a formal problem. Both were competently written. Miss Davies afterwards offered us her best in Schumann's "Davidsbündler." The informality of the concert made it all the more enjoyable.

H. E. W.

Women Musicians

"Christian Science Monitor" 27.6.31

The Society of Women Musicians held its annual composers' conference at 74 Grosvenor Street W. on May 30. At the afternoon session Miss F. O. Souper read a thoughtful, well-documented paper on "Hybrid Forms in Mozart"; Miss Imogen Holst spoke on "Some Impressions of Music on the Continent"—saying wise things in a witty way—and in the subsequent discussion her father, Gustav Holst, also took part. Mrs. Rosa Newmarch's paper on "Sibelius" had an extraordinarily moving appeal. Before the evening session a dinner was given in honor of Thomas Dunhill, at which the president, Miss Evelyn Stuart (Mrs. Harcourt) was in the chair. Mr. Dunhill read a paper on "English Comic Opera" that carried great weight, coming as it did from the composer of "Tantivy Towers"—the most successful English comic opera for many a year.

THE report of the council of the Society of Women Musicians for the year ending July, 1930, gives an account of the meetings, lectures and concerts held at the headquarters of the society, 74, Grosvenor Street, W.1. Record is also made of the works by members of the society published during the year; also a list of gifts of music and books. The balance sheet shows that the society, though small, is well managed and soundly established. The organising secretary is Miss Rachel Fell, and the honorary secretary, Miss Dorothy Erhardt.

"Musical Opinion" February 1931.

News in Brief.

March 1931

THE competition for the Cobbett challenge medal for string quartet playing will take place on March 18th. The medal was presented by Mr. W. W. Cobbett to the Society of Women Musicians, and the competition is now open to the public. The medal carries with it a money prize of £6 for the winning quartet. Professional players may enter, provided that they do not play in this particular combination as a professional quartet in public for fees. There is also a bronze medal for members of the society only. Particulars of the music to be prepared, entrance fees, &c., can be had from the Secretary, The Society of Women Musicians, 74, Grosvenor Street, W.1.

SOCIETY OF WOMEN MUSICIANS: COMPOSERS' CONFERENCE

On Saturday, May 30, at 74, Grosvenor Street, W.1, the Society of Women Musicians held its nineteenth annual Composers' Conference. Three papers were read in the afternoon, Madame Elsie Horne acting as chairman, and these were followed by a dinner in the evening and an address by Mr. Thomas Dunhill, with Miss Alma Goatley in the chair.

There was much variety in the conference, widely different ground being covered by each of the speakers. Miss F. O. Souper was the first with a paper on 'Hybrid Forms in Mozart,' in which she talked of those curious 'mixed forms,' such as the rondo-sonata and fugue-sonata forms, so frequently met with, particularly in Mozart's later works. Some examples were beautifully played on the pianoforte by Miss Dorothy Erhart, and the paper met with much appreciation.

Miss Imogen Holst next enlivened the audience with a breezy account of her musical experiences on the Continent during a lengthy tour throughout Central Europe. On the whole, Miss Holst came to the conclusion that there is as much, if not more, excellent music to be heard in London as anywhere abroad, and that it was only in rare cases advisable to leave these shores in search of finished or special performances. Miss Holst's lecture was brightly delivered, and was received with great and deserved enthusiasm by the company.

After tea, Mrs. Rosa Newmarch gave a sympathetic paper on Sibelius. She has made a deep study of the music of this master, consequently everything she has to say about it is authoritative and deeply interesting. Illustrations were artistically sung by Madame Tatiana Makushina, and others were rendered on a gramophone from Columbia records. Mrs. Newmarch's address was received with profound appreciation, and a request made that she should repeat it at some future date.

The dinner took place at the Florence Restaurant, Rupert Street, Sir Henry Wood and Mr. Thomas Dunhill being the chief guests. Mrs. Cecil Harcourt, as President of the Society, was in the chair. Among the speeches was a racy one by Sir Henry Wood, in which he reminded his hearers that he was the first professional conductor to have women musicians in the orchestra. After the dinner the meeting returned to Grosvenor Street, where Mr. Thomas Dunhill gave a lecture on 'English Comic Opera.'

"Musical Times" July. 1931.

THE SOCIETY OF WOMEN MUSICIANS.

"Birkenhead News" 27.5.31

Women musicians,—composers, performers, teachers, professional or amateur—who do not know of its existence ought to be aware that there is a society of Women Musicians. It is nearly twenty years old. Its headquarters are in London—at 74, Grosvenor-street, W. 1. It is a very useful organisation, for it advises women musicians on all sorts of things connected with their work—copyright, printing, publication, etc. It brings composers and performers together, and it organises composer's conferences, lecture-recitals, etc. Its premises house a lending library and a concert room, and they provide, generally, a centre where women can meet to discuss matters of mutual interest.

THE SOCIETY OF

WOMEN MUSICIANS (Inc.)

74, GROSVENOR-ST., W. 1. SAT. NEXT, at 3.0. 19th Annual Composers' Conference. Papers given by Miss F. O. SOUPER, Miss IMOGEN HOLST, Mrs. ROSA NEWMARCH (on Sibelius). Vocalist—MADAME MAKUSHINA. ANNUAL DINNER at 7.15. Mr. THOMAS DUNHILL, English Comic Opera, 8.45. The above Meetings are for Members and their Guests.

"Daily Telegraph" 23.5.31

"NO PLACE LIKE LONDON FOR MUSIC."

VIEW OF GUSTAV HOLST'S DAUGHTER.

Miss Imogen Holst, daughter of Mr. Gustav Holst, the English composer, described, at the annual meeting of the Society of Women Musicians, yesterday, her experiences of music on the Continent, and declared that, taking everything in all, there was no place like London for music.

"State-aided opera," she said, "cannot be called an unmixed blessing. Programmes are chosen not so much from an artistic, but a political point of view, while the bribery and corruption which goes on in the Press in Germany are unbelievable."

Miss Holst also said that, while opera was an every night affair on the Continent, symphony concerts were few and far between.

Mr. Gustav Holst confessed that he had not yet had the chance of travelling as extensively in Europe as his young daughter, but he said that, musically, England was apt to forget how good she could be.

The only way of making any comparison is to judge the best music of every country, but as far as choral singing is concerned, we are certainly better than any one else. Yet foreigners seldom have a chance of hearing our choral work.

"Observer" 31.5.31

also in "Yorkshire Post" "Manchester Guardian" "Birmingham Post" "Yorkshire Evening Post" "Bulletin" "Scotsman" etc.

"Manchester Guardian" 13.7.31

LONDON CONCERTS

SOCIETY OF WOMEN MUSICIANS

Why do pianists, except in concerted music, almost invariably trust to their memory instead of playing with the notes in front of them, in case of accident? Twice Miss Virginia McLean, a very clever young pianist, broke down in a complicated (and very "tricky") fugue of Taneiev at the concert of the Society of Women Musicians, at 74, Grosvenor-street, on Saturday, and finally had recourse to the printed page.

Except that she was occasionally apt to exceed discretion in the matter of power, she did everything musically and well, and with an assured technique. Her playing, in particular, of Chopin's three Ecossaises was delightful.

In three groups of vocal duets—some decidedly more interesting than others—Miss Edna and Miss Estelle Marney displayed a good ensemble, though I thought their tone a little deficient in delicacy and charm.

E. K.

"Daily Telegraph" 15.6.31

"Irish Independent" 15.6.31

WOMEN COMPOSERS

Unknown Music

LONDON, SUNDAY.

When a musical society gets together to perform a number of works by its own members one expects a certain enterprising spirit of experiment rather than a choice of masterpieces. It will be so, no doubt, at the festival of the International Society for Contemporary Music which is to open at Oxford on July 22. It was so in a milder degree yesterday afternoon, when the Society of Women Musicians gave a concert at their London headquarters in Grosvenor Street. The programme consisted wholly of music not only by women, but by women members. In these circumstances—and one may add that such concerts are given there frequently—the wonder is not that little of the music was of exceptional importance, but that most of the works achieved something that was consistent with their aims, that two or three showed distinctive quality, and that at any rate one was in the nature of a significant new experience.

This last was the new string quintet in two movements by Elizabeth Maconchy, who has already attracted attention once or twice by her unusual talent. The work, which is in two movements, one slow and one fast, is a genuine piece of contrapuntal writing, and, what is more, contrapuntal writing of a new kind. It is as much polyrhythmic as polymelodic. Rhythms as well as tunes assert themselves in each of the five parts with apparent independence, yet they conspire throughout towards the making of one consistent formal scheme. Often the parts clash crudely, but the crudity has a purpose, for the ear is able to seize on each separate strand in the web most easily where the tangle appears most inextricable. It would be too much to say that one could be at once convinced that every detail in this work bears closely upon the whole of it. It will need more than one hearing to decide that. But there is a distinct feeling of organic growth, and the fact that one is left with the strong desire for further performances testifies to the vitality of Miss Maconchy's music.

The next best work was a set of "Chansons Franciscaines" by a French composer, Simone Plé. They are uncommonly interesting, but suffer from a manner of approach that is literary evocation rather than musical imagination, and gives them a curiously pinched, impassive expression. The slow movement from a string quartet by Katharine Eggar was well-made and sincere music, and a first movement from a similar work by Saumarez Smith, though quite unoriginal, showed a cunning musician's hand. Five piano pieces by Dorothy Fox had the conventional amiability of good musical breeding, but struck no memorable phrase, and Emilia Gubitosi's Notturno for violin and piano just entertained pleasantly while it lasted. Songs with string quartet by Fiona McCleary and Jane Joseph both had a nice unpretentious freshness.

E. B.

New Works by Women

This afternoon the Society of Women Musicians celebrates its twentieth anniversary by giving, at 74, Grosvenor-street, a programme of music composed by some of its members.

First performances are to be heard of a String Quartet by Mabel Saumarez-Smith and of a Quintet by Elizabeth Maconchy. The scheme will also contain Five Pieces for piano by K. Dorothy Fox, and songs, with string quartet accompaniment, by Jane Joseph and Fiona McCleary.

Daily Telegraph 11.7.31

WOMEN MUSICIANS

An over-generous programme, to say nothing of a number of speeches, made a rather exhausting affair of the concert with which the Society of Women Musicians celebrated a birthday at 74, Grosvenor-street, on Saturday afternoon. Much of the music heard made it clear that these composers are determined at all costs to keep abreast of modern developments.

In that respect, Elizabeth Maconchy's string quintet (the Kendall quartet and Miss Winifred Stiles as extra viola) left the others far behind. So hard is this nut to crack that it was considered advisable to give the audience another chance of extracting the kernel in a second performance.

If this work seemed unnecessarily uncouth, it yet had a punch about it that one rather missed in the programme as a whole. A quartet by Miss M. Saumarez Smith, however, was ingratiating for its shapeliness, and should have taken an earlier place.

C. D. G.

Daily Telegraph 13.7.31

A concert of the Society of Women Musicians (July 11) brought forward works of varying quality, as might have been expected, not because they were by women, but because membership presumably secures anyone a hearing there. The outstanding composition was Elizabeth Maconchy's string Quintet in two movements, a fine piece of contrapuntal writing that combines not only tunes but rhythms in a new and interesting manner. Another woman composer's work appeared at a recital of Daisy Pembridge and Dorothy Erhardt (July 9). It was the early Sonata for violin and piano by Dame Ethel Smyth, whose music had less originality but better shape then than it has now. If it was after a hearing of this work that Brahms said to its author '*Sie dürfen komponieren*', one is not surprised; it is rather good—and it is rather like him. Nicholas Gatty's Sonata at the same concert showed an unfailing grasp of the lay-out for the two instruments and a spontaneous flow of elegant, gracious music.

By ERIC BLOM

"The Listener" 9.9.31

YESTERDAY'S MUSIC

WORKS BY WOMEN COMPOSERS.

There was a birthday party at 74, Grosvenor Street, where the Society of Women Musicians celebrated twenty years of existence. It was also the eighty-fourth birthday of Mr. W. Cobbett, friend of the society, as of all active in chamber music. He was present so that the proceedings began with an interchange of compliments in short speeches.

Then came a programme of music for strings, and of songs, by six British and two foreign women composers. This included two movements for quintet by Miss Elizabeth Maconchy, and a quartet in D minor by Miss M. Saumarez Smith. On the whole one traced a lyrical quality held almost in common; the stern and serious business of music, its dramatic possibilities, were but lightly touched.

Miss Maconchy co-opts a second viola; and an access of tartness is the natural consequence. The lay-out of her music, which in this instance again betrayed the influence of her teaching, did not suggest that the choice was anything but fortuitous. In fact her *poco lento* did not fall agreeably on the ear, and hardly engaged the mind. With the *allegro molto* pace she seemed more at ease. There were ideas here, too, having a definite rhythmic basis.

Mme. Simone Plé's five "Chansons Franciscaines" were effective as atmospheric thumbnails of moods experienced in monastic surroundings. They were intelligently sung by Miss Dorothea Webb, and very well accompanied by Miss Ella Ivimey.

Miss K. Dorothy Fox's five pieces for the piano played by Miss Dorothy Erhart, resembled too much a series of short improvisations on pedal notes to arouse or sustain keen interest, though pleasantly normal in habit.

Miss Eleanor Marshall expressed the delicate feeling resident in three songs—one by Miss Fiona McCleary and two by Miss Jane Joseph—accompanied by string quartet. They are melodious and shapely.

The Kendall String Quartet were responsible for the concerted instrumental music, and their leader, Miss Katharine Kendall, played, with Miss Erhart at the piano, the "Notturno," for violin, by Signora Emilia Gubitosi.

H. F.

"Ch. Sc. Monitor"

A number of new or little known works by women composers were performed on July 11 by the Society of Women Musicians. A String Quintet (with two violas) by Elisabeth Maconchy was the most considerable item in this program. Unlike the majority of women's works, it showed strong contrapuntal thinking. The parts tingled with vitality. Here were no sweet tunes nor soft harmonies, but thoughts crude, if you like, but vigorously alive. Another noteworthy point was the composer's power of cumulative design.

Two movements from string quartets by Katharine Eggar and Mabel Saumarez Smith were treated from the standpoint of the older classical style. Miss Eggar's work is reserved yet expressive. Miss Saumarez Smith writes with clarity of design and warmth of color. A song cycle, "Chansons Franciscaines," by Simone Plé, might have as a subtitle "Study in bell tones." The vocal line wavers between recitative and melody, the harmonies are atmospheric and modern. Altogether an interesting song cycle. Mme. Plé-Caussade is known in Paris as composer, critic and member of the staff of the Conservatoire de Musique, but this was the first time a work of hers had been heard in England. It was extremely well performed by Dorothea Webb and Ella Ivimey.

Songs for voice and string quartet by Fiona McCleary and Jane Joseph were delicate, refined bits of musical thinking. Eleanor Marshall, who sang them, promises so well as a singer that it is to be hoped she will get rid of the slight wobble which disturbed her middle notes. Five Pieces for Piano—modal and mainly quiet in mood—were admirably played by Dorothy Erhart, who also accompanied Katharine Kendall in "Notturno," for violin and piano, by Emilia Gubitosi, an Italian composer. No small part of the success of the concert was due to the finely finished and intuitive playing of Miss Kendall and her Quartet in the new works.

M. M. S.

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SOCIETY OF WOMEN MUSICIANS

"Daily Telegraph" 26.10.31

An attractive programme of songs and pianoforte pieces was performed on Saturday at 74, Grosvenor-street by Miss Cecilia Brunner and Miss Mary Grierson. Miss Grierson is a pianist of considerable ability, and her reading of Beethoven's Sonata in A major (Op. 101) was exceedingly attractive and intelligent.

Miss Brunner possesses a voice of very pleasant timbre, but not quite robust enough in the lower register for Brahms's Gestillte Sehnsucht. The interpretative side of the performance, however, was fully adequate. F. B.

"Musical Opinion" Sept. 1931

"Daily Mail" 28.11.31

At the concert of the Society of Women Musicians last night a new pianist, Mr. Victor Babin, a young Latvian, played works by Prokoviev and Stravinsky. He is a heavy-weight—no disparagement meant, but quite the contrary. His technical powers are of quite an uncommon order. The Carnival music from the fourth scene of "Petroushka" showed him as a bravo, a toreador, a Dempsey of the piano. It was a mighty fine performance of a transcription of fearful difficulty. Mme. Marova sang Russian songs with rather shrill tone but cleverly. R. C.

"Calgary Daily Herald" 8.8.31

A Birthday Party

Fully to enjoy a programme of chamber music by members of the Society of Women Musicians (founded by an illustrious group of composers and executants, with the late Liza Lehmann as its first president) a promptly punctual attendance seemed to be appropriate. But an "absentee" member, usually at a distance of 5,000 miles, proved the possibility of arriving a little ahead of time, and so, by happy chance, of having an agreeable conversation with an amiable and most unostentatious gentleman who was even earlier. Though evidently a resident of London, he displayed the liveliest interest in the affairs of Canada, relating, it must be admitted, to almost every subject except music.

On being introduced later, it was surprising to discover him to be the famous Mr. Cobbett, well known benefactor of the Royal College of Music, of the British Federation of Music Festivals, and of the Society of Women Musicians, his gifts having taken the form of grants, lending libraries, and other practical encouragement for the study of chamber music. He soon revealed himself as a delightful speaker as well as a charming conversationalist, and it was another happy incident that the twentieth birthday of the S. W. M. coincided with his own arrival at the honorable age of 84. As he wittily remarked, "at such an epoch time and space seem to be going faster and getting closer—possibly owing to Einstein's recent investigations in relativity"; but, be that as it may, his interests have expanded and not contracted. His life has evidently been full of harmony and his influence a benediction.

A tentative suggestion from the visiting "absentee" member that Canada would love to welcome so ardent a patron of the arts was warmly opposed by those always on the spot. "We won't let him go," they firmly announced, and certainly looked as if they meant it.

THE second Anglo-American Music Education Conference took place at Lausanne from July 31st to August 7th, 1931, under the joint presidentship of Sir Henry Hadow and Dr. John Erskine. The British, Canadian and United States Executive Committees, and their respective chairmen and secretaries, are to be congratulated on the success of their endeavours; and, above all, the thanks of all who benefited by the discussions and enjoyed the very delightful music, are due to Mr. Percy Scholes, the indefatigable hon. general secretary of the Conference. With the name of Mr. Scholes must be coupled that of Mr. Paul Weaver, the chairman of the American section, whose genial personality was largely instrumental in bringing together in such a friendly way the British and American members.

About four hundred members were present, and among the official delegates were Mr. H. H. Champion (H.M. Board of Education), Mr. Bernard Johnson and Mr. Frank Eames (Incorporated Society of Musicians), Miss Florence Axtens (Federation of British Industries), Mr. T. Maskell Hardy, Mr. W. S. Desborough and Miss Margaret Jones (Tonic Sol-fa College), Mrs. Norman O'Neill (Society of Women Musicians), Miss Mary Martin and Miss Meda Paine (New Zealand Society of Musicians), Mrs. Louise Dyer (British Music Society, Victoria) Mr. H. Garnie and America. At the final general meetings of the Conference two important resolutions recommended by the sections were passed after an animated debate. We give the actual text of these resolutions. The first dealt with the question of professional status, and the second with the teaching of musical appreciation.

(1) "That this Conference gives the fullest support to State Registration of all teachers, including teachers of music in government aud private schools and colleges, and of teachers of music in private practice."

(2) "While we fully recognise the claims of popular adult education in music, it has been found desirable to confine our deliberations to that aspect of the subject appropriate to the field of school and university education. In consequence, the section proposes the following resolution: 'The aims of the study of musical appreciation, as we understand it, are (a) the development of a high degree of sensitiveness to the medium of the art, and (b) an intensive and critical study of representative examples of admitted masterpieces. This implies, first, the ability to hear music *in its own terms, and not in the terms of association with other experiences;* and, secondly, an insight into all those factors which constitute style.

In our opinion, the development of a high degree of sensitiveness to the medium of the art represents the scope of the Aural Training class, and is primarily the work of the school. Let it be clearly understood, however, that at all points in aural training, actual examples of the music most appropriate for the purpose must be presented to the class. In this way, aural training and the study o the literature of music are at no time divorced fror each other.

"The *intensive and critical study* of music masterpieces follows naturally from this found tional training, and is obviously appropriate more mature students, and entirely unsuitable a subject in *elementary* education.

"To this resolution we append these obser tions: (1) It is our opinion that the best use mechanically reproduced music is in re-call actual experiences gained in the concert-room in preparing for them. The most adequa equipped teacher of appreciation, however the one who is himself a competent perfor (2) We believe that all that is here define musical appreciation, so far from being in opp tion to training in instrumental and vocal perf ance, is an essential complement of all training."

WOMEN MUSICIANS

To the Society of Women Musicians Miss Edith Kirkwood lectured on Saturday afternoon on "Racial Rhythm." A good deal of what she had to say on the subject was technical, and much of it (as it seemed to me) purely theoretical—and as such controversial. And in any case a discourse embodying such a theme as rhythm wave-forms in music is not one that could be summarised.

Enough, therefore, to say that Miss Kirkwood dealt earnestly with its complexities, and that Mr. Henry Wendon, by way of "illustrating" her remarks, sang familiar songs, German, French, and Italian. These, however, only went to show—what his hearers must have known—how completely the idiom of one composer can differ from that of another. E. K.

"Daily Telegraph" 16.11.31

"Musical Times" February 1932

At the Society of Women Musicians Viktor Babin, a young, powerful and well-equipped pianist from Latvia, was heard on Nov. 27. His Bach and Chopin interpretations were immature, but in pieces by Prokofieff, and yet more in Stravinsky's "Petroushka" he showed a master technique and a temperament exciting to a degree. His career will be followed with attention.

M. M. S.

"Christian Science Monitor" Dec. 1931

Mrs. Rosa Newmarch, concluding her address on Sibelius before the Society of Women Musicians, said that the deep thoughtfulness, the nobility and the elevated tone of the music of Sibelius is without doubt due in a great measure to the fact that, in his quiet country home in Finland, he keeps himself away from the world and its distractions. There he can brood and meditate and work undisturbed, and so give of his best.

"Harrogate Advertiser" 27.2.32

SOCIETY OF WOMEN MUSICIANS, 74 Grosvenor Street, W.

Miss Edith Kirkwood gave a short lecture at the November meeting of the Society of Women Musicians on rhythm-wave forms in music to illustrate characteristic racial expression. She worked out her theory in a very able manner, and if this could be established and taught it is thought that it would be of great assistance to English students who go abroad to study without any clear idea of the different rendering of music by different peoples. Music is a progression of ordered waves of sound and was primarily affected in the course of the migration of races by climatic influences, then later by training, environment and hereditary. The German rhythm, for instance, suggests squareness, the French suggests a vertical ellipse with its quick rise and fall, and the Austrian compressed squares, for their tempo has always a level top to the wave and a level trough, the Egyptian wave takes the shape of a pyramid, the Italian a Roman arch, and so on. Musical illustrations were given by Mr. Norman Fraser and Mr. Henry Wenden.

SOCIETY OF WOMEN MUSICIANS

An interesting lecture on Sibelius was delivered by Mrs. Rosa Newmarch before the Society of Women Musicians at 74, Grosvenor Street, W., on Saturday afternoon, December 12. There was a crowded and distinguished audience. Mrs. Newmarch, whose knowledge of Sibelius is profound, chose as her subject Sibelius as a symphonic composer, but included amongst the works discussed two that are not symphonies. These were the tone-poem 'Okeaniden' and an overture to 'The Tempest,' the lecturer giving brief but graphic descriptions of each. Both, she said, picture the sea in different moods, the one calm and sunny, the other wild and stormy. Incidentally they are highly personal works, and portray many interesting characteristics of their composer as faithfully as they reflect the differing aspects of the sea. Unfortunately neither is as well known as its beauty and merits deserve.

From these Mrs. Newmarch passed on to the seven symphonies, first pausing to point out some of the features of the symphonic writing of Sibelius, the most striking of which are his originality and independence of thought. Though the symphony is generally looked upon as one of the pinnacles of musical composition and not to be approached without deep consideration and possible trepidation, Sibelius had plunged into symphonic writing without much preliminary study, although he had given proof of his ability in that direction in his tone-poem 'En Saga,' and certain other works. His amazing gifts of melody and his natural bent for orchestral colour, coupled with his fine sense of contrast, helped him over many of the difficulties. Mrs. Newmarch, who is a personal friend of Sibelius, related, apropos of his methods, how he had told her that he never wrote anything down without being perfectly sure how it would sound—a policy, she suggested, that some of our own aspiring young composers might well take to heart instead of trying out their efforts on a tortured and long-suffering audience! She also dwelt on the unity in diversity of these symphonies, and the spontaneous inspiration which glows in their pages. Sometimes a plagiarism-hunter would gleefully declare that this or that melody was reminiscent of Tchaikovsky or some other composer, but if these suggestive passages were investigated the plagiarism would be found to be less real than in the imagination of the hunter.

The lecturer next briefly touched on the salient points of each symphony, her remarks showing how deeply and sympathetically she has studied them. She described No. 1, in E minor, as 'fresh and free, more dramatic than lyrical with its weird drum-accompanied clarinet solo opening.' No. 2, in D, is often said to be an advance on No. 1, but to this she demurred, insisting that it is not so free, nor are the themes so productive. In style it inclines to the Russo-Slavonic, and is more lyrical than No. 1, a song of Sibelius entitled 'Autumn Nights' haunting it throughout. No. 3, in C, is a disappointment. It was produced at a Royal Philharmonic concert in London in 1908, but though it has delightful moments of gaiety, it has no point of repose and is feverish and lacking in contrast. In No. 4, in A minor, Sibelius reaches his point of culmination. It is the complete expression of an individual mind, and is untouched by the current musical thought of the period—indeed, it might even be said to be a protest against it. No. 5, in E♭, was composed during the war, and is less peaceful. It is concise yet baffling. No. 6, completed after the war, has no percussion, but a harp is introduced. The finale is vigorous, and emphasises the fact that Sibelius is never played out in his finales but always has something fresh and virile to say in them. No. 7 is veiled and mysterious, and, although in one continuous movement, has plenty of contrast, and presents no difficulty to the listener.

Mrs. Newmarch concluded her address by saying that the deep thoughtfulness, the nobility and the elevated tone of the music of Sibelius is without doubt due in a great measure to the fact that, in his quiet country home in Finland, he keeps himself away from the world and its distractions. There he can brood and meditate and work undisturbed, and so give of his best.

The lecture was illustrated by some Sibelius songs artistically sung by Madame Tatiana Makushina, and a string quartet, beautifully played by the Rowena Franklin Quartet. The songs were of great interest, not only for their dramatic and lyrical qualities, but also for the extraordinary breadth and originality of their accompaniments. The string quartet is an alluring work in five movements, and contains some outstanding writing in all parts, the slow movement, perhaps, being the most striking amongst them.

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SOCIETY OF WOMEN MUSICIANS

Last night a joint recital was given by Maria Marova, a Russian vocalist, and Viktor Babin, a Latvian pianist, at 74, Grosvenor-street, under the auspices of the Society of Women Musicians.

The programme consisted largely of Russian music, and in it both artists were at their best. Particularly admirable was Mme. Marova's dramatic singing of Moussorgsky's magnificent "Gopak" and an example of Tchaikovsky: while M. Babin similarly excelled in a brilliant group of pieces by Prokofieff.

Mme. Marova also contributed a group of Spanish songs of de Falla, and M. Babin displayed his fine command of keyboard polyphony in a performance of Liszt's arrangement of Bach's Fantasia and Fugue in G minor. Not even the delicacy of phrasing and refinement of touch in his playing of Mozart's "Variations on a theme of Monsieur Duport," however, were able to convince one that they were worth playing at all.

C. G.

"Daily Telegraph" 28.11.31

SOCIETY OF WOMEN MUSICIANS.

Curiosity about Sibelius and his music has increased lately. Twenty years ago aware musicians (of whom yesterday's lecturer, Mrs. Rosa Newmarch, was one of the first) began to realise what was happening in Finland. Ten years ago a wider public was reached and discussion began. Last year two notable gramophone records (only a beginning, we trust), with a sudden spate of performances and popularity in England, had begun. Much still remains undiscovered. Mrs. Newmarch told of remarkable orchestral works hardly known here other than as names in a catalogue. She showed that, unlike almost any other great composer, Sibelius became a symphonist without the usual preparation in writing chamber music or short orchestral works. Only one piece of chamber music is extant, and that the Rowena Franklin String Quartet played. Mme. Makushina sang a number of the songs.

"The Observer" 13.12.31

WOMEN MUSICIANS

The Merrick-Otscharkoff Piano Trio and Miss Veronica Mansfield were responsible for the programme of the Society of Women Musicians' Concert at 74, Grosvenor-street on Tuesday. Miss Mansfield has a mezzo-soprano voice of warm, pleasant quality, which she used with a good deal of skill in the "Frauenliebe und Leben."

There were many good things in the Brahms, the lightness of the Scherzo, for instance, and the deep rhythmic feeling of the Allegro. The Merrick-Ostcharkoff Trio are a well-balanced combination.

H. E. W.

"Daily Telegraph" 18.2.32

The Society of Women Musicians.

The annual report of this society makes reassuring reading in these days of mechanised music and discouragement of the "home-made" kind. Last year the S.W.M. had its usual quota of meetings and organised ten very successful fixtures, while their composers conference and the subsequent dinner had never been better attended. Sir Henry and Lady Wood and Mr. Frederick Austin were guests of honour at the latter function. Both the singers and the chamber music sections have been enthusiastically patronised by members, and the response to the library's appeal for funds was so gratifying that many bad gaps in the collection of music have been filled up. Two singers during the year applied to the society for practice accompanists. The committee having given them an audition, they were admitted as members, and an accompanist who was also a member was paid for out of the Liza Lehmann fund. Membership was not quite so large last year, which, considering all things, is not surprising, but the drop in subscriptions is not big enough to cause anxiety. However, this will be a critical year for all music-lovers, professional and amateur, and the S.W.M. hopes for an increased membership.

"Birmingham Post" 19.1.32

"Town Crier" February 1932

Society of Women Musicians, 74, Grosvenor Street, W.1. The Society of Women Musicians is holding two concerts this month. The first will take place on Tuesday evening, 16th inst., at 8.30. Miss Veronica Mansfield will sing and Pianoforte Trios will be given by the Merrick-Otscharkoff Trio. The second concert will take place on Saturday, 20th inst., at 4,30

COBBETT MEDAL FOR STRING QUARTET

The Society of Women Musicians announces a competition in string quartet playing on March 12. Hitherto competitions for the medals presented by Mr. W. W. Cobbett have been confined to the members of the society, but the competition for the silver medal, for which the test-piece this year is two movements from Herbert Howells's "Lady Audrey's Suite," has now been thrown open to the public. No professional quartet is eligible, but professional players who happen to be members of an amateur quartet are not excluded. The last date of entry is February 13. Particulars may be obtained from the secretary, S.W.M., 74, Grosvenor-street, W.1.

"Yorkshire Telegraph" "Aberdeen Express" "Times" 25.1.32

Women Musicians.

The Society of Women Musicians has just issued its annual report, which provides interesting reading. Founded in 1911 by Gertrude Eaton and Marion Scott, under the presidency of Liza Lehmann, the society celebrates its 21st birthday this year, and in its comparatively short life it has helped to encourage a profound change in the attitude of the musical public towards the work of women musicians.

Dame Ethel Smyth and Miss Myra Hess are honorary vice-presidents, while there are about 300 names on the membership roll, and last year the society was represented at the Anglo-American Music Conference at Lausanne.

Those interested in Chamber Music should note that the last day of entry for the Cobbett Challenge Medal Competition is February 13. The contests themselves will take place on March 12, under the auspices of the Society of Woman Musicians.

F. T.

"Music Teacher"

THE Society of Women Musicians will hold its annual Cobbett Challenge Medal Competition for String Quartet Playing on Saturday, March 12. The test pieces are (for the Bronze Medal) the first movement from Haydn's *Sunrise* quartet, and (for the Silver Medal) two movements from *Lady Audrey's Suite* by Herbert Howells.

"Morning Post" 5.2.32

The Society of Women Musicians will hold the Cobbett Challenge Medal competition for string quartet playing on March 12.

"Harrogate Advertiser" 13.2.32

Women Musicians

Just come to hand is the annual report of the Society of Women Musicians, which, founded in 1911 by Gertrude Eaton and Marion Scott, "comes of age" this year under the presidency of Mrs Cecil Harcourt (Evelyn Suart.) It is interesting to note that the membership of the Society stands, even in these difficult days, round about 300. The list of past presidents contains some distinguished names — Liza Lehmann, Chaminade, Marie Brema, Kathleen Schlesinger, and Lady Mary Trefusis. Dame Ethel Smyth and Miss Myra Hess are honorary vice-presidents. "This year," says the report, "the S.W.M. has been little concerned with outside affairs," but it is recorded that the Society was represented at the Anglo-American Music Education Conference at Lausanne last summer. The headquarters of the Society in Grosvenor Street are the frequent meeting-place of women musicians. Concerts of chamber music, lectures, song recitals, and discussions on matters musical represent one side of the activities of a body which has done much to further and encourage the progress of women musicians

"Scotsman" 25.1.32

AMATEURS—HERE'S YOUR CHANCE!

HOW TO WIN A MEDAL

The last date for entering the competition for the Cobbett Medal for String Quartet is February 13. All amateurs are eligible; even professional players, who play in an amateur quartet. The test piece consists of two movements from Herbert Howell's *Lady Audrey's Suite*. Further particulars may be obtained from the Secretary of the Society of Women Musicians, 74, Grosvenor Street, W.1, to whom, up to this year, the competition has been confined. This is the first year that the competition will be open to the general public.

"Music Lover" 30.1.32

Competition in Quartet-Playing

Under the auspices of the Society of Women Musicians two open contests are to take place on March 12 in the gentle art of string quartet-playing.

For the bronze medal (and a prize of £2) the test piece is the first movement of Haydn's "Sunrise" Quartet and a slow movement of the players' own selection. For the silver medal (prize £6) the test is two movements from Herbert Howells's "Lady Audrey's Suite." In either class professionals may compete, provided that the four do not play in this particular combination in public for fees.

Mr. W. W. Cobbett is the donor of these, as for so many other, prizes in the cause of chamber music. The last date of entry is Feb. 12.

"Daily Telegraph" 6.2.32

An interesting programme of music was drawn up by Miss Marion Scott for the Haydn Bi-Centenary Concert arranged by the Society of Women Musicians. It consisted of a quartet in D for flute, violin, viola and violoncello, songs from an unfinished opera, both labelled "first performance," three movements from the "Echo" sextet for four violins and two violoncellos to be played in two adjoining rooms, a pianoforte sonata, a group of Scottish songs, with pianoforte trio accompaniment, and the E flat quartet, Opus 76, No. 6.

Stead - April 32

SOCIETY OF WOMEN MUSICIANS

"Times" 21.3.32

HAYDN'S CHAMBER MUSIC

Miss Marion Scott arranged an original and wholly delightful programme of Haydn for her fellow-members of the Society of Women Musicians, who met on Saturday afternoon at 74, Grosvenor-street. She had, she explained, two main objects in view—to show the wide span of Haydn's achievement and to give the programme some connexion with Haydn's sojourn in London. Incidentally, though this was not one of Miss Scott's objects, it showed a considerable amount of scholarly research on her own part.

The programme began with one of the quartets from Haydn's "Opera Quinta" for flute, violin, "alto, and basse" (viola and violoncello), which Miss Scott had scored from the early published parts and in which Mr. Charles Souper (flute) joined a string group well led by Miss Katharine Kendall. The wide span was shown in the way the scheme passed from the fresh and innocent melody of this quartet's first *Presto assai* to the noble string quartet in E flat (Op. 76, No. 6), which contains in its *Fantasia, adagio* one of the most profound of all Haydn's slow movements. This, also led by Miss Kendall, was finely played at the end. Between these extremes came the great pianoforte sonata in E flat practically contemporary with the quartets of Op. 76, which was played with intimate sympathy by Miss Fanny Davies, and a "Divertimento à echo" for six stringed instruments (two groups of two violins and violoncello) which belongs to the earlier days of Haydn's Esterhazy service. The second trio played on the other side of a half-closed door, producing the quaint and formal effect of echo which belonged to the original intention.

The reminiscence of Haydn's London life was found in the songs. Miss Joan Cross sang extracts from the unfinished "Dramma per musica" *Orfeo e Euridice*, which Haydn wrote in Lisson-grove. Miss Scott had copied the aria "Filomena abbandonata" for this occasion, because when Haydn stayed there Lisson-grove had not been abandoned by its nightingales. Miss Cross's fluent singing brought Haydn's nightingales back to London. Miss Cecilia Brenner sang with spirit five of the "Favourite Scots Songs" which Haydn arranged for the publisher, William Napier, with accompaniment for violin, violoncello, and piano.

"Observer" 20.3.32

Haydn.

A concert got up by Miss M. Scott yesterday, at 74, Grosvenor-street, was intended to show early and late Haydn in juxtaposition: a very simple flute quartet of 1761 contrasted with the E flat of 1793, some simple Scotch songs (Cecilia Brenner) with the formal *fioritura* of "Filomena abbandonata" (Joan Cross), representing the whilom nightingales of Lisson-grove, where he stayed in 1791; and to give balast to these light craft Miss Fanny Davies played the E flat Sonata in her inimitable way, revelling in good music wherever she finds it. Then we had a very special "Divertimento à Echo" (the echo in an adjoining room), more attractive, musically, than the similar echo-divertimento we heard lately of Mozart. But, as Purcell knew, echoes must not go on too long; or if they do you must change the harmonies, in the way that echoes don't but music does. The whole concert was a refreshing sojourn in the past, those times when you had a simple story to tell, and just told it without being clever about it; and it was helped more than a little by Miss Scott's obvious pleasure in having these things to show us.

"Daily Telegraph" 21.3.32

WOMEN MUSICIANS

A HAYDN PROGRAMME

The Society of Women Musicians commemorated the bi-centenary of Haydn at 74, Grosvenor-street on Saturday with a programme of unusual interest, arranged by Miss Marion Scott.

The opening item, a quartet for flute, violin, alto, and bass, abounding in charming ideas, was composed probably in 1761, and heard, at least by the present generation, for the first time on Saturday. There was also a "first performance" of an aria from Haydn's unfinished drama "Orfeo e Euridice" and of a "Divertimento a Echo" for two trios of violins and violoncellos. These discoveries repaid well the care and labours of the discoverers.

These things were presented in the right manner by Mr. Charles Souper, Miss Katharine Kendall, Miss Rowena Franklin, Miss Dorothy Brock, Miss Dorothy Jones, Miss Valentine Orde, and Miss Betty Moir, while a very attractive performance of the aria was given by Miss Joan Cross, accompanied by Mr. Lawrence Collingwood.

Amongst the less-known works were also five favourite "Scots songs" which Haydn arranged, sung with point by Miss Cecilia Brenner. A delightful interpretation of the sonata in E flat major was given by Miss Fanny Davies. F. B.

"Daily Telegraph" 9.5.32

SOCIETY OF WOMEN MUSICIANS

Mrs. Stansfeld Prior and Miss Marjorie Hayward gave a singularly convincing performance of Brahms's D Minor Sonata at the Society of Women Musicians' concert on Saturday afternoon at 74, Grosvenor-street.

In the first movement, with its dark and swiftly moving current, the pianist took the precedence designedly accorded by the composer. Miss Hayward's tone and phrasing of the principal theme of the Adagio brought out its deeply contemplative character.

The scherzo-like third movement had strength as well as neatness, and in the finale Mrs. Prior reproduced the prevailing atmosphere of tension for the creation of which Brahms has relied chiefly upon the piano.

H. E. W.

"Daily Telegraph" 8.6.32

PIANO AND 'CELLO

TWO VERY ABLE ARTISTS

Miss Antonia Butler and Miss Evelyn Suart gave, under the auspices of the Society of Women Musicians, a remarkably able performance of Brahms's E Minor Sonata for Piano and 'Cello, at 74, Grosvenor-street last night.

Miss Suart, as was right, made the piano the senior partner, but while her firm rhythm and carefully-thought-out dynamics gave the necessary consistency to this beautifully constructed work, Miss Butler's fine tone and forceful style was the vitalising element of the whole.

H. E. W.

"Daily Mail" 21.3.32

A programme of Haydn's works arranged by Miss Marion Scott for the Society of Women Musicians on Saturday in commemoration of the Bicentenary included a number of curious rarities, such as a quartet for flute and strings (circa 1761), arias from the unfinished opera "Orfeo," which was composed in London, and an "Echo Divertimento" for two string trios. The two trios played in different rooms and the work made quite an Albert Hall effect. Miss Fanny Davies—admirable veteran!—played the fine E flat piano sonata beautifully. R. C.

"Christian Science Monitor" 25.6.32

At the Society of Women Musicians on June 7, Antonia Butler (guest) and Evelyn Suart (president) joined in a violoncello and pianoforte recital that was a model of arrangement and performance. Brahms's Sonata in E minor, Grieg's in A minor, were played first and last, and between, two groups of solos were placed in delicate apposition—the pianist's romantic modern French and Spanish being offset by the cellist's eighteenth century elegancies. It was exhilarating to hear such an ensemble—rare enough in any combination of instruments, but doubly so when cello and piano constitute the partners.

"The Listener" 13.4.32

THE celebration of the Haydn bi-centenary took up a good deal of the past month's music-making. The Royal Philharmonic Society gave 'The Creation' at the Albert Hall, Sir Thomas Beecham some exquisite interpretations with the London Symphony Orchestra, and the Society of Women Musicians a particularly attractive programme of little-known chamber music, including the curious echo Sextet, in which two trio teams play in adjoining rooms.

By ERIC BLOM

"Monthly Musical Record" April 1932

Society of Women Musicians.—At 74, Grosvenor Street, W., on March 19, in celebration of the Haydn bicentenary, a programme arranged by M. M. Scott.

"Musical Standard" June, 1932

The Society of Women Musicians (Incorporated) announce among their fixtures for June and July, the following: June 7, 'cello and pianoforte recital by Antonia Butler and Evelyn Suart, July 9, afternoon (celebration of twenty-first anniversary), programme of new chamber music works by members, and tea; evening, anniversary dinner. Particulars from the secretary.

* * *

TRIBUTE TO LADY HARRIS

APPRECIATION OF HER WORK AT PADDINGTON.

The "Times" on Tuesday contained the following tribute to Lady Harris, whose tragic end at a Tube station was reported in last week's issue.

Ethel Alice Chivers Bower Lady Harris was a remarkable and intensely modest personality. Few people were allowed to guess the extent of her artistic gifts or the value of her services to the community. After her marriage to Sir Henry Harris, M.P. for South Paddington for many years, she rejoiced in devoting herself to him and his career, and during the War years they shared a load of responsibilities. In Paddington they were beloved. Lady Harris, who had already done much work with girls' clubs in Soho, now devoted herself also to the special welfare of old people, mothers, and young children. She found the best in everyone and gave them in return fresh hope and happiness. Trouble or illness were sure passports to her sympathy, and that sympathy was the more powerful because joined to calm judgment and administrative capacity. For 18 years she was chairman of the Paddington School for Mothers. Even during these last months, when, undermined by the heavy depression of severe illness, she was working for the League of Personal Service.

In spite of the claims of her home, public work, and an immense circle of friends, Lady Harris carried on her artistic career in the crannies of time that remained. She was a sculptor of professional training and attainments, had exhibited at the Royal Academy, and portrait medals were the speciality in which she excelled. Not long ago the French authorities requested specimens of her art for the Luxembourg in Paris. She also published a book of "Portrait Medals of a Generation," showing Victorian, Edwardian & Georgian types. In music she was an amateur, but she played the piano well, formed and conducted a female voice choir among maids in service, took an active share in the foundation of the Paddington Music Competition Festival and did notable work upon the council of the Society of Women Musicians. She could repeat the whole of Tennyson's "In Memoriam" by heart. Her own poems, written sparingly at long intervals, had a true lyric impulse and an exquisite delicacy of rhythm and word. Widely travelled and widely read, Lady Harris combined in a remarkable way the shy charm of a Victorian education with a fearless power of thought.

THE Society of Women Musicians reports an increase in revenue from members' subscriptions of £32/18/6 during the year ended June 30 last.

Next London Observer 3-III-33

Southern Daily Echo 16-III-33

Music Teacher April 1933

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MUSIC FESTIVAL.

Next Week a Busy One.

TWELVE HUNDRED COMPETITORS.

Upwards of 1,200 entries, drawn from a wide area, have been received for the eighth annual Southampton Competitive Musical Festival, which will open at the Central and Chantry Halls, Southampton, on Monday. Daily sessions will be held throughout the week, and keen competition is anticipated for the numerous shields and cups offered in the various sections.

Although this year there has been a slight falling off in entries in the pianoforte classes, which at previous festivals were strongly supported, an excellent entry has been received in the other sections, particularly in the elocution and vocal solo classes.

POPULAR CLASSES.

Classes for singing games for children, which proved so popular at the 1932 Festival, when they were introduced for the first time, have again been included in the programme. They will be the feature of the afternoon session at the Central Hall, on Monday, when a challenge cup, presented by Mrs. Craven-Ellis, will be competed for. Miss Lynette La Touche, county organising teacher for the Somerset branch of the English Folk Dance and Song Society, and formerly folk dance instructor to the Girl Guides' Association, will judge the singing games classes.

Encouraged by the success of these particular classes last year, the Festival Committee have now included a folk dancing section, and so gratifying have been the entries that an afternoon and evening session have had to be set aside for them. The classes will take place on the concluding day, and will be adjudicated by Miss Elsie Whiteman, who has been a member of the English Folk Dance Society's staff for a number of years.

THE ADJUDICATORS

Sir Hugh S. Roberton, the famous founder and conductor of the Glasgow Orphens' Choir, who was the principal adjudicator at the 1931 Festival, will again act in a similar capacity at this year's Festival, and, in addition to judging the choirs, Sir Hugh will adjudicate in the vocal solo classes.

The other adjudicators will be: Madame Elsie Horne (president of the Society of Women Musicians, and a well-known lecture recitalist, and festival adjudicator), and Mr Edric Cundell (a successful composer and conductor), pianoforte classes; Miss Editha Knocker (formerly professor at the Royal Academy of Music), orchestral and string classes; and Mr. Frank Birch, M.A., O.B.E., F.R.H.S. (a Fellow of King's College, Cambridge, who has had considerable experience on the stage as an actor-producer), elocution. The last-named will deputise for Mr. Tyrone Guthrie, whose engagements as a theatrical producer have prevented his coming to Southampton, as had been arranged.

There is a full day's programme at the Festival on Monday, but the official opening and welcome to the adjudicators by the Mayor of Southampton (Councillor F. Woolley, J.P.) will not **take place until 10.30 a.m. on Tuesday.**

STRING QUARTET CONTEST.

THE annual contest for Mr. W. W. Cobbett's medals and prizes for string quartet playing was held at 74, Grosvenor Street, W., under the auspices of the Society of Women Musicians on April 1st. There was a very satisfactory rally of quartet parties, seven entering for the silver medal (open to the public) and six for the bronze medal (for members of the S.W.M. only), making a total of 13 entries in all. Miss Editha Knocker was Judge for the silver medal and Miss Rhoda Backhouse for the bronze medal, and the test pieces were, respectively, the first movement from Brahms' quartet in A minor, Op. 57, and the first movement from Beethoven's quartet in A major, Op. 18, No. 5, with a movement of own choice in addition in the latter case.

The competition for the silver medal, in spite of the difficulty of the test piece, was keen, and the standard of performance exceptionally high, the "runners-up," if we may call them so, being so close that adjudication was quite difficult. But Miss Knocker's criticism was just, and medal and prize went to Mesdames Adna Ryerson, Winifred Bowlby, Sheila Mackendrick and M. Bowlby. Their interpretation of the music was undoubtedly the most artistic and technically perfect amongst some excellent playing.

There was also keen competition for the bronze medal and the same enthusiasm and ambition were displayed for this award as for the other, though, perhaps, on the whole, the technical abilities of the various quartets were not so great. The winning quartet were Mesdames Daisy Pembridge, F. Smyth, K. Douglas-Smith and Stella Fife. Both Daisy Pembridge and Stella Fife have been winners of this medal on former occasions.

Miss Knocker and Miss Backhouse both gave interesting and helpful criticisms of the performances, pointing out to the aspirants their weaknesses and commending their good points. Miss Knocker's remarks were—as they always are on these occasions—suggestive and constructive, and in a few impressive words she brought home to her listeners many salient points about quartet playing. Amongst others, she drew attention to three vital things to be taken into account in performing a quartet, viz.: Rhythm, melody and declamation—all of which need due recognition and the right treatment, particularly in such a quartet as the test piece, Brahms in A minor. She warned players against a false conception of the music of Brahms, which must have in the interpretation both beauty and strength, but which must never sink to effeminacy nor be filled with the "modern tang"—an element unknown in his day. Performers should always be acquainted with a composer's personality and his period to give an entirely satisfactory rendering of his works.

Miss Backhouse insisted on the continuous contrast to be found in the Beethoven movement set as the test for the bronze medal. It was dependent upon the strict observance of these contrasts for its true effect—contrasts of dynamics, mood and interchange of *staccato* and *legato* bowings. These were not always successfully tackled by the competing quartets, whose performances otherwise, particularly with regard to *tempo* and intonation were to be commended. The chosen pieces showed the usual variety but were chiefly drawn from the classical masters.

The proceedings closed with the performance of the test pieces by the winning quartets and the distribution of the prizes and medals by Mr. W. W. Cobbett, who, though in very indifferent health, most kindly came purposely to undertake this function. A tribute was paid to Mr. Cobbett by Miss Knocker on the enormous work he has achieved in the cause of Chamber music in this country during his life.

Miss Katherine Eggar, as Chairman *vice* Madame Elsie Horne, unavoidably absent, proposed votes of thanks to the Judges and to Mr. Cobbett, and with this ended another successful and highly interesting contest in quartet playing.

Strad May 1933

Cobbett Medal Competition

The Cobbett Challenge Medal for quartet playing, which is administered by the Society of Women Musicians, was competed for this year at 74, Grosvenor Street, W.1, on April 1, the test-piece being the first movement of the Brahms A minor Quartet. Fourteen quartet parties entered. Miss Editha Knocker, who judged, said the standard reached was very high, several parties coming close to the winning team—Adna Ryerson, Winifred Bowlby, Sheila Mackendrick, M. Bowlby—who got ninety-three out of a possible hundred. The Bronze Medal—judge, Miss Rhoda Backhouse—was won by D. Pembridge, F. Smyth, K. Douglas, and S. Fife. M. M. S.

Musical Times May 1933.

SATURDAY.—The Society of Women Musicians will give a concert of new works by members (74, Grosvenor Street, 4.30).

The Times 12-VI-33

COMPOSER FINDS A THIRD SEX

Three sexes have been "discovered" by Mr. Harry Farjeon, the composer, who drew a fanciful picture of a visit to Mars when he addressed the Society of Women Musicians yesterday.

"There are males who can sing down to the lowest note on our piano and up to the top C; mid-males who sing an octave and a half higher, and females who sing an octave and a half higher still.

Mr. Farjeon

"The main feature about Martians is their angularity. Any rotundity of face or limb is regarded as unhealthy, and wives or husbands are chosen for their boniness.

"Another peculiarity is that they have only three fingers and a thumb on each hand. While this may limit them in executive ways, they are far ahead of us in their sense of pitch, mainly because they have a sort of semi-vegetable snail which has a perforated shell so made that it gives certain tones which Martians recognise from their birth upwards.

"There are no bowed instruments on Mars, due to the fact that they have not the animals which we have and which give us our gut.

"Only two hours is devoted to work each day."

Sunday Graphic
Sunday News
31·V·33

MUSIC ON MARS!

FANCIES OF A COMPOSER

THREE "SEXES"

A FANCIFUL picture of conditions on Mars was drawn by Mr. Harry Farjeon, the composer, when he addressed the Society of Women Musicians in London yesterday.

"There are three sexes on Mars," he said—

Males who can sing down to the lowest note on our piano and up to top C;

Mid-males who sing an octave and a half higher; and

Females who sing an octave and a half higher still.

"There are no bowed instruments on Mars, because they have not the animals which give us our gut.

"Martians have twice our number of great musical works and works of all kinds, but their performers do not take advantage of them, being content to stick to 12 composers only.

"Only two hours is devoted to work each day, two to eating, and six to sleep, the other 14 being given to leisure, which mostly takes the form of drama, cultivation of flowers and perfumes, and the composing and playing of music."

Sunday Mercury
21·V·33

The People.
21·V·33

THREE SEXES ON PLANET MARS

BRITISH COMPOSER REVEALS SOME "DISCOVERIES"

Special to "The People"

WIVES and husbands are chosen for their boniness—on Mars!

So, at any rate, said Mr. Harry Farjeon, the composer, addressing the Society of Women Musicians in London yesterday.

We do not know quite how Mr. Farjeon can have gained his knowledge of the Martians, but here are some of his "discoveries":—

"There are three sexes on Mars," he said. "Males who can sing down to the lowest note on our piano and up to the top C; mid-males who sing an octave and a half higher, and females who sing an octave and a half higher still.

"The main feature about Martians is their angularity. Any rotundity of face or limb is regarded as unhealthy.

"Another peculiarity is that they have only three fingers and a thumb on each hand.

"Only two hours are devoted to work each day, two to eating, and six to sleep, the other fourteen being devoted to leisure.

This mostly takes the form of drama, cultivation of flowers and perfumes, and the composing and playing of music."

Reynolds News
21·V·33

MUSIC IN MARS

How They Plan It On The Next Planet

"There are three sexes on Mars—males who can sing up to the top C of our piano, mid-males who sing an octave and a-half higher, and females who sing an octave and a-half higher still," said Mr. Harry Farjeon, the composer, addressing the Society of Women Musicians in London yesterday.

Continuing his fanciful picture, he said the Martians have only three fingers and a thumb on each hand. They work for only two hours a day, and devote 14 hours daily to leisure—notably the composing of music.

But they have no bowed instruments to play, for there are no animals on Mars which can provide the gut!

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WORK TWO HOURS—PLAY FOURTEEN

Composer Tells of the Songsters of Mars

THEIR SOARING OCTAVES

Mr Harry Farjeon, the composer, drew a fanciful picture of a visit to Mars when he addressed the Society of Women Musicians in London on Saturday.

"There are three sexes on Mars," he said. "There are males who can sing down to the lowest note on our piano and up to the top C, mid-males who can sing an octave and a half higher, and females who sing an octave and a half higher still.

"A peculiarity about Martians is that they have only three fingers and a thumb on each hand. While this may limit them in executive ways, they are far ahead of us in their sense of pitch, mainly because they have a sort of semi-vegetable snail which has a perforated shell so made that it gives certain tones which Martians recognise from their birth upwards.

Fourteen for Play

"There are no bowed instruments on Mars, due to the fact that they have not the animals which we have and which give us our gut.

"Only two hours is devoted to work each day, two to eating, and six to sleep, the other fourteen being devoted to leisure, which mostly takes the form of drama, cultivation of flowers and perfumes, and the composing and playing of music."

Returning to his own planet, Mr Farjeon said that modern music was not given a chance to make a definite language of its own.

"We are much more surprised," he said, "at Stravinsky and Honegger than is a South Sea Islander. He is not shocked as we are, and, of course, he understands noise, while the rhythm appeals to him."

Women Musicians.

Clearly the Society of Women Musicians is nothing if not adventurous and foreseeing, for on Saturday its 21st annual meeting of women composers in London listened to Mr. Harry Farjeon's views on what music is performed on Mars. (The lecturer first warned his audience that "gravity adjusters" were needed before one landed on that planet, by suction!).

Martians, it would appear, differ from us, not much more than some of us differ from our fellows, or, at any rate no more than some of us may differ at no distant date—if present tendencies persist.

Mr. Farjeon drew an amusing picture of the music enjoyed by bitonalists and polytonalists, these being the logical sequence of those who revel in atonality.

"Imagine the thrill of hearing the study on the black keys with one ear, while the other is completely taken up with the first Cramer study in C Major"—was his suggestion—and, considering the differences between Bach and Honegger, one might think of more improbable things.

Mr. Farjeon looks forward to a day when two hours' work will suffice, six hours will be given to sleep, and 14 hours to recreation, and when we shall be paid for enjoyment and not for work (which is a necessity). When that da arrives the women musicians will probably be better able to deal with the situation than the economists, for they will already have considered the dominant note and all its possible overtones—if one may put it that way.

The Bulletin + Scots Pictorial 22-V-33

Daily Telegraph 1-VI-33

Yorkshire Evening Post. 22-V-33

Portsmouth Evening News. 26-V-33

A GREAT SINGER OF FOLK-SONGS

Mme. Engel Lund, who enjoys a European reputation as an interpreter of folk-song, stirred a small audience at 74, Grosvenor-street last night to the highest pitch of excitement.

She can express with infallible skill all the emotions in all the languages. Such is her art that, whether she is singing in Icelandic or Yiddish, or merely in homely Norwegian or Finnish, she seems to convey her gift for languages to her listeners. They understand—and enjoy.

It was a remarkable recital, and it is time London realised that Mme. Lund is a very remarkable artist.

Mr. Ferdinand Rauter's accompanying added distinction to the evening, which was arranged by the Society of Women Musicians.

H. E. W.

SUNDAY MUSICAL RECITAL

On Sunday afternoon in St. Matthew's Church a musical programme of exceptional interest is promised. In addition to organ music and unaccompanied singing by the choir of the church, Madame Elsie Horne, F.R.A.M., will play Mendelssohn's Pianoforte Concerto, Op. 35, the orchestral parts of which will be played on the organ by Mr. John H. Jackson, organist of the church and Portsmouth City organist. Madame Elsie Horne studied at the Royal Academy of Music, was a sub-professor for four years, and was later elected a Fellow of the Institution. She continued studying under Michael Hambourg, giving numerous recitals, playing on tour and at the Promenade Concerts under Sir Henry Wood. She has composed a number of songs, piano solos, and duets, and is widely known as a lecture recitalist and as an adjudicator at festivals up and down the country. Madame Horne is President of the Society of Women Musicians.

It may be of interest to note that the incorporated Society of Women Musicians is celebrating its 22nd anniversary on Saturday the 15th, by a dinner at Prince's Restaurant, to be followed by a short pianoforte recital by Ray Lev.

The Queen. 12.VII.33

WOMEN MUSICIANS' FETE

The Society of Women Musicians celebrated its 22nd anniversary with a dinner on Saturday evening at Prince's Galleries, Piccadilly, W.

Mme. Elsie Horne presided, and the principal guest was Mr. W. W. Cobbett, the indefatigable champion of chamber music, who had attained his 86th birthday earlier in the week.

Among the speakers were Miss Elsie Fogerty, Miss Katherine Eggar, and Mr. Ernest Thesiger.

After the dinner Miss Ray Lev gave a short piano recital. Particularly good to hear were a Prelude by Rachmaninoff (*not* the inevitable one) and a Viennese waltz by Godowsky, which she gave as an "encore."

E. E.

Daily Mail 17.VII.33

Women Musicians' Guest.—Mr. W. W. Cobbett, the 86-year-old patron of music, was the chief guest at the anniversary dinner of the Society of Women Musicians in London on Saturday.

News Chronicle 17.VII.33

VERSATILE WOMEN

THEIR SERVICE TO MUSIC

Mr. W. W. Cobbett, the 86-year-old patron of music, was the chief guest at the twenty-second anniversary dinner of the Society of Women Musicians at Princes Gallery, Piccadilly, on Saturday.

Acknowledging the compliment, he said: "You women of this society have done everything women can do in music, and have given the greatest encouragement to creative effort, exhibiting a quality of versatility which is unique. I venture to think that there is nothing like this society anywhere else in the world."

Mr. W. H. Reed, the violinist, said he had a tremendous admiration for women musicians. They were a source of inspiration to their men colleagues. One had only to come into contact with some of them to realise what a great work they were doing for the cause of music in this country.

During the past few years he had been astourded at the number of brilliant young comp sers who had come to the front.

Daily Telegraph 17.VII.33

Northampton Evening Telegraph 14.VIII.33

Musicians in Hiding.

THE window cards in some West End streets are not of the kind which led Mr. Pickwick into such grievous complications. Perhaps broadcasting and the craze for "hot" dance bands have helped to increase the number of intimations that there are practice rooms to let within. One may take a room of this kind for as low as a shilling an hour—with use of a piano thrown in.

Some are interesting places. Going through Soho at certain hour, for instance, is as bad as going through certain roads in suburbia on a Sunday evening. Music is everywhere—of sorts—the difference being that the music is coming from areas.

Peeping down one will see potential jazz bands getting ready to break on public notice. It is more intriguing to come on a room where a single star is in hiding. There was a lonely young woman 'cellist in one practice room. Perhaps a rising star.

More Men Than Women.

IT is rare to find women musicians using secret practice rooms. The male musicians who hire them by the hour outnumber women by about a thousand to one.

This seems remarkable. But the experience is confirmed by the Society of Women Musicians. There they have perfectly equipped private chambers exclusively for women who may wish to enjoy music in secret. Yet Miss Frances Souper says that too few take advantage of the privileges.

Many musicians use such private rooms as meeting places and play for pleasure as well as to cultivate their talents. They have no idea of making public appearances. It is hard to do this otherwise in London when amateurs are so widely scattered. Also neighbours might object! Nobody protests against hidden music in the streets of the practice rooms.

YESTERDAY'S CONCERTS.

SOCIETY OF WOMEN MUSICIANS.

A programme of new works by members of the Society of Women Musicians was given at the Society's headquarters yesterday. Elisabeth Maconchy's quintet for oboe and strings has already won recognition from having been placed third in the recent "Daily Telegraph" competition. The three movements are informed with really musical thought, and the whole work is vigorous and definite.

Two movements from a violin sonata by H. Gillies-Hyatt were also energetic and forceful, the writing being mainly of an ejaculatory nature, and, as such, effective, though one wished for a slow movement (which perhaps exists) with a more melodic outline.

Observer 18-VI-33

SOCIETY OF WOMEN MUSICIANS

On Saturday afternoon a concert was given at No. 74, Grosvenor-street of new compositions by members of the Society of Women Musicians.

Four songs, with string quartet accompaniment, were persuasively pleasant. There was more originality about the violin sonata by H. Gilles-Hyatt, two movements of which were played. These had strength, and although the style of writing was rather spasmodic, a definite message was conveyed.

The quintet for oboe and strings by Elizabeth Maconchy, which won third place in the recent "Daily Telegraph" competition, was also played. This work improves on further acquaintance. The thought in it is consecutive and the manner of writing convincing.

Of the three works mentioned here it left by far the clearest impression.

Morning Post 19-VI-33

WOMEN MUSICIANS

New compositions by six members of the Society of Women Musicians were played at 74, Grosvenor-street, on Saturday.

The first was the oboe quintet by Elizabeth Maconchy, to which the third prize in the recent DAILY TELEGRAPH Chamber Music Competition was awarded. This was played by Miss Sylvia Spencer, with Miss MacNaghten's quartet. The composer was present to acknowledge the warm applause evoked by this beautiful little work, so sincere and unaffected in its quiet, idyllic way.

Two movements from a violin sonata by Miss Gillies-Myatt were serious, striving music, but Miss Phyllis James's Romance and Rondo for piano trio was more fluent than original.

Nothing in the afternoon's programme was more convincing than a set of songs by Miss Dora White, which were sung by Miss Veronica Mansfield with piano quintet accompaniment. To succeed, as Miss White has done, in finding music to fit a poem so delicate and rare as Blake's "Sunflower" argues a fine sensibility.

R. C.

Daily Telegraph 19-VI-33

EMBER 21, 1920.

WOMEN IN MUSIC.

DR. ETHEL SMYTH ON SEX IN ART.

Dr. Ethel Smyth is very angry with the Hallé Orchestra for turning out its women. "It is a cruel, wicked, and unfair thing," she said, at a concert given by the Ladies' String Quartet at Wigmore Hall last night, "that it should be a question of sex in art."

Women, she recalled, were admitted to orchestras during the war, and there was an extraordinary gain in tone, dash, and soul in the performances that had their collaboration. There are two reasons why, she considers, women are so necessary to orchestras. In the first place, the fault of the English is that they find it difficult to express their emotions, which lie deep below the surface. In music, it is no use having emotions, she declared, unless you can get them into it. Women's emotions lie nearer the surface than men's, and there comes a warmth and glow into an orchestra in which they are playing which is not so apparent when there are no women.

The second reason why women are necessary in an orchestra is that their presence encourages the right sort of sex-rivalry. If a man has a tremendously keen woman beside him bent on making her violin sound well, he feels bound to do his best too.

"Just think," she said, "how dull is a party of all men, and how dull is a party of all women. I never thought for a second that women would ever be turned out of an orchestra. Sir Henry Wood told me he would rather give up his post than turn women out of his orchestra.

"Just when I was feeling angriest about the Manchester Orchestra I suddenly saw that four ladies who had been playing in Leicestershire were coming to play my quartet in London, and so I wanted to come to record my tremendous faith in the future of women in music, and my opinion that it is absolutely necessary they should be in it.

"The great fault of music in England is industrialisation. There is not enough rehearsal; there is not enough seriousness. I think women are more conscientious than men, and I cannot but think that they will very much add to the keeness and reality that men put into music if they come in."

"I think it a splendid thing," she added, "that four women should start a quartet like this and come to London to challenge the very large and critical public they will find here. I have absolute confidence that it is the beginning of a very fine career for them, and I am only too happy to have been able to associate myself with their enterprise."

Besides Dr. Ethel Smyth's Quartet in E minor, Mozart's Quartet in C major and J. R. Heath's Serbian Quartet were in the programme of the concert.

[illegible] MEMORIAL SERVICE.

London Concerts

Chamber Music of the Month

Sooner than usual the last chamber concerts of the season have sunk to the lulling pause of July. This is readily understandable But that so many of those few concerts should have been concerned with women composers and 'cellists is a coincidence without a reason, queer enough to tempt one into reviewing the women composers at least in relation to their general trend in musical composition. In this respect the programme of compositions given by the Society of Women Musicians at its headquarters (74, Grosvenor Street, W.1) on June 17 was the most significant. Here were seven different composers, each represented (with the exception of songs by Helen Fothergill) by a work in some exacting form of chamber music, tackled with a real appreciation of the problems involved. The degrees of creative imagination and technique naturally varied, functioning most strongly in the works by Dora White and Elizabeth Maconchy; but in all there were to be found musical impulse and sincerely careful craftsmanship.

Elizabeth Maconchy's Quintet for oboe and strings led off the programme. The work, which won third prize in the recent *Daily Telegraph* competition, has already been discussed in these columns. Further acquaintance does not impair the quiet charm of this three-movement acquarelle, pastourelle—call it what you like. The present performance by Sylvia Spencer and the Macnaghten Quartet, done in a bolder, dryer style than that of the Griller Quartet, proved that the music is sufficiently strong—for all its delicacy—to maintain its essential character under different readings.

Two movements from a Sonata for violin and pianoforte by M. Gillies-Myett, well played by Eileen Stableforth and the composer, were not so successful in combining the modern idiom with musical imagination. Structure and manner were up-to-date, but the material itself had not much of that dateless spontaneity by which a composition lives. However, it showed energy and purpose, and the composer is young. She is at the stage when form is being mastered to make a home for later-coming emotions. After all, wild birds seldom nest in cities until the bird sanctuaries have been made for them.

Four Songs by Dora White for mezzo-soprano, with accompaniment for string quartet and pianoforte, had just the spontaneity which cannot be taught, expressed through a very sensitive craftsmanship. Each song was a development of the mood of the poem set. As these were diverse, the four songs were admirably contrasted, and all shared the merit of effectiveness from the singer's point of view. 'The Sunflower' (to Blake's poem) was a lovely little thing, achieved by the composer most simply and naturally. The song from Longfellow's 'Spanish Student,' last in the group, was a romantic D minor affair, with the guitar accompaniment—characteristic of Spain—cleverly implied rather than copied by the strings and pianoforte, and the voice rising to a passionate climax at the point where it was musically right, and intrinsically sure of its effect on the audience. Sung by Veronica Mansfield with her warm, well-managed voice, and the accompaniments enthusiastically played by the Rowena Franklin Quartet and Ella Ivimey, the songs made so good an impression that they ought certainly to be done again soon. When they are, the accompaniments would gain by being played with more give and take between the voice and strings. As things were, the players (probably through anxiety to hold things firmly together) often forced the tone towards *forte* when a pliant *mezzo-piano* was required. When accompanying the voice a string quartet must surrender some of its resonance.

Following the songs, another work which made a favourable 'first appearance' was the Trio for pianoforte, violin, and 'cello by Phyllis James, excellently performed by Betty Underwood, Addash Frydman, and Antonia Butler. The music is fluent, grateful to play, and though not strikingly original it does not run thin. Less accomplished in craftsmanship, but promising in intuitive musicality, were the two 'Highland Sketches' for string quartet by Marie Dare. Her first thoughts are poetic; it is in continuing them into movements that her inexperience leads her to depend on repetition instead of development.

Miss Guirne Creith's recital at Wigmore Hall (June 27) had no connection with the Society of Women Musicians, but it did present a Sonata in B flat for violin and pianoforte, planned on a considerable scale, and performed by Albert Sammons and the composer herself. Of the three movements, the first (Maestoso) had the most character. As the Sonata progressed, its impulse dwindled. It was not without effect, however, even a kind of elaborate decorative brilliance—and it placed the composer on a more advantageous level than her pianoforte playing alone accomplished. It may be that she was very nervous, but her performance in the Solo Fantasia and Sonata in C minor by Mozart, and in the A major Sonata for pianoforte and violin by Bach, was so wayward, so unrhythmic, that she unsettled everything except Mr. Sammons's fine playing. Her round, attractive touch and her composer's sense of the 'lay-out' of a work are the matters that hold interest in her playing.

Taking together Miss Creith's Sonata and the S.W.M. concert of women's compositions, one is struck by the present level of attainment. Not so long ago few women attempted anything bigger than songs and solos, songs predominating in any concert of their works. Now women seem to be finding a *métier* in chamber music, and their average in good, resourceful craftsmanship has markedly risen. They not only have something to say—modest, perhaps, but sincere; they also know how to say it neatly. Is this the result of more inspiration or more opportunity? No one can say. Not in this century, perhaps not even in the next, will a clear answer be possible to the question which Lawrence Gilman, the American critic, posed many years ago, 'Is woman capable of great creative achievement in this most sensitive, pliant, and emotional of the arts?'—answering it thus himself: 'Frankly, there is everything to warrant the conviction that she is not.'

That is a flat negative. The experience of recent years, however, should suggest a 'wait and see' policy. For it is not too soon to see that the gallant example of Dame Ethel Smyth, the steady encouragement afforded women composers by the Society of Women Musicians, and the more liberal opportunities for study at the great training schools, have already reacted beneficently on their numbers and the quality of their output. It may be the case of the bird sanctuaries once again.

Musical Times.
August 1933